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ITALY

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ITALY

FROM THE ALPS TO NAPLES

MONEY-TABLE.

(Comp. pp. ix & x.)

Approximate Equivalents.

Italian.		American.		English.			German.		Austrian.	
Lire (Frcs.)	*Cent.*	*Doll.*	*Cts.*	*L.*	*S.*	*D.*	*Mk.*	*Pfg.*	*K*	*h*
—	5	—	1	—	—	$1/2$	—	4	—	12
—	25	—	5	—	—	$2^1/_2$	—	20	—	24
—	50	—	10	—	—	5	—	40	—	48
—	75	—	15	—	—	$7^1/_4$	—	60	—	72
1	—	—	20	—	—	$9^3/_4$	—	80	—	96
2	—	—	40	—	1	$7^1/_4$	1	60	1	92
3	—	—	60	—	2	5	2	40	2	88
4	—	—	80	—	3	$2^1/_2$	3	20	3	84
5	—	1	—	—	4	—	4	—	4	30
6	—	1	20	—	4	$9^3/_4$	4	80	5	76
7	—	1	40	—	5	$7^1/_2$	5	60	6	72
8	—	1	60	—	6	5	6	40	7	68
9	—	1	80	—	7	$2^1/_2$	7	20	8	64
10	—	2	—	—	8	—	8	10	9	60
11	—	2	20	—	8	$9^3/_4$	8	80	10	56
12	—	2	40	—	9	$7^1/_2$	9	60	11	52
13	—	2	60	—	10	5	10	40	12	48
14	—	2	80	—	11	$2^1/_2$	11	20	13	44
15	—	3	—	—	12	—	12	—	14	40
16	—	3	20	—	12	$9^3/_4$	12	80	15	36
17	—	3	40	—	13	$7^1/_2$	13	60	16	32
18	—	3	60	—	14	5	14	40	17	28
19	—	3	80	—	15	$2^1/_2$	15	20	18	24
20	—	4	—	—	16	—	16	20	19	20
25	—	5	—	1	—	—	20	40	24	—
100	—	20	—	4	—	—	81	60	96	—

Distances. Italy, like most of the other European states, has adopted the French metric system. One kilomètre is equal to 0.62138, or nearly $^5/_8$ths, of an English mile (8 kil. = 5 M.).

The Italian time is that of Central Europe. In official dealings the old-fashioned Italian way of reckoning the hours from 1 to 24 has again been introduced. Thus, *alle tredici* is 1 p.m., *alle venti* 8 p.m.

ITALY

FROM THE ALPS TO NAPLES

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

With 25 Maps and 52 Plans and Sketches

SECOND EDITION

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1909

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'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

PREFACE

The present Handbook for Italy, an abridgement of the three more detailed volumes for Northern, Central, and Southern Italy, but with numerous alterations and improvements, is designed for the use of travellers who have only four or five weeks at their disposal, and intend to devote their time, either to a rapid and comprehensive survey of the country, or mainly to the attractions of Rome and Naples. The chief towns and the most beautiful scenery are described at length, while intermediate places are noticed in sufficient detail to assist the traveller in following the bent of his inclination. The Editor believes that, in his present treatment of the subject, he has omitted nothing of importance, but he will gladly consider any suggested alterations. On the other hand, as the addition of new matter would tend unduly to swell the bulk of the present condensed volume, the traveller who desires fuller information is respectfully referred to the three-volume edition.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored; but as changes are constantly taking place, he will highly appreciate any communications with which travellers may favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

For the convenience of pedestrians or others who do not require the whole volume, the Handbook is divided into four sections (*Northern Italy*, pp. 1-112; *Liguria, Tuscany, Umbria*, pp. 113-192; *Rome and Environs*, pp. 193-314; *Naples and Environs*, pp. 315-380), each of which may be easily detached from the book and used separately.

Heights are given in English feet (1 Engl. ft. = 0,3048 mètre), and Distances in English miles (comp. p. ii).

Hotels (comp. p. xvii). The particulars given in the Handbook are based on the actual experience of the Editor and his staff, as well as on information furnished by travellers, and supplemented by the hotel-proprietors themselves. Those hotels, whether of the first or the second class, which have been found good and comfortable, are denoted by an asterisk; others, good of their kind, are described as 'good', 'well spoken of', etc. Where no such indication is given, the Editor reserves his judgment. In any case, an ap-

proximate verdict only can be given, especially with regard to the huge modern hotels owned by companies, which a change of management or some mere accident may often seriously affect.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

M. = Engl. mile.
ft. = Engl. foot.
kil. = kilomètre.
kg. = kilogramme.
Alb. = Albergo (hotel).
Tratt. = Trattoria (restaurant).
omn. = omnibus.
carr. = carriage.
N. = North, northern, northwards.
S. = South, etc.; also supper.
E. = East, etc.
W. = West, etc.
R. = room, with light and attendance; also Route.
B. = breakfast.
D. = dinner (without wine).
déj. = déjeuner (luncheon).
rfmts. = refreshments.
pens. = pension (*i.e.* board and lodging).
fr. = franc (Ital. lira).
c. = centime (Ital. centesimo).
ca. = circa (about).
comp. = compare.
capp. = cappella (chapel).

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and high-roads indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

CONTENTS

	Page
Practical Introduction	ix
Chronological Survey of Italian History	xxiii
List of Artists mentioned in the Handbook	xxxi
Notes on Art Terms	xxxviii

I. Northern Italy.

Route		
1.	From Paris (Geneva) to Turin by the Mont Cenis	1
2.	From Lucerne to Milan. St. Gotthard Railway	3
3.	From Lausanne to Milan and Genoa. Simplon Railway	9
4.	Lago Maggiore. Lakes of Lugano and Como	12
5.	Milan. Excursion to the Certosa di Pavia	24
6.	From Milan to Verona. Brescia	38
7.	From Milan to Turin and thence to Genoa	40
8.	Turin	42
9.	From Milan to Genoa	48
10.	From Innsbruck to Verona. Lago di Garda	49
11.	Verona	54
12.	From Verona to Mantua and Modena (Bologna)	60
13.	From Verona to Venice by Vicenza and Padua	62
14.	From Vienna to Venice by Pontebba	66
15.	Venice	68
16.	From Milan to Bologna by Parma and Modena	95
17.	From Venice to Bologna by Padua and Ferrara	98
18.	Bologna. Excursion to Ravenna	100
19.	From Bologna to Florence by Pistoja	112

II. Liguria. Tuscany. Umbria.

20.	Genoa	113
21.	From Genoa to Ventimiglia. Riviera di Ponente	122
22.	From Genoa to Pisa. Riviera di Levante	124
23.	Leghorn. Pisa. From Pisa to Florence	127
24.	Florence and Environs	133
25.	From Pisa to Rome by the Maremme	173
26.	From Florence to Siena and Chiusi by Empoli	174
27.	From Florence to Orte by Terontola, Perugia, and Foligno	181
28.	From Florence to Rome by Orvieto and Orte	189
29.	From Bologna to Foligno by Falconara, or from Bologna to Naples by Ancona and Foggia	191

III. Rome and its Environs.

30.	Rome	193
31.	Environs of Rome	295

IV. Naples and its Environs.

32. From Rome to Naples 315
33. Naples and Environs 317
34. Excursions from Naples 345
Index 381

Maps.

1. General Map of Italy as far S. as Pæstum (1:300,000): facing the title-page.
2. Railway Map of Italy (1:700,000): at the end of the Handbook.
3. Environs of Lugano (1:150,000): p. 8.
4. Lago Maggiore (1:250,000): p. 12.
5. Lakes of Como and Lugano (1:250,000): p. 18.
6. Environs of the Certosa di Pavia (1:25,000): p. 37.
7. Lago di Garda (1:500,000): p. 52.
8. The Lagoons of Venice (1:340,100): p. 69.
9. Environs of Bologna (1:30,000): p. 107.
10. Environs of Ravenna (1:86,400): p. 109.
11. Riviera from Genoa to Ceriale (1:500,000): p. 122.
12. Riviera from Ceriale to Ventimiglia (1:500,000): p. 124.
13. Riviera from Genoa to Spezia (1:500,000): p. 126.
14. Environs of Florence (1:55,000): p. 170.
15. Environs of Perugia (1:70,000): p. 182.
16. Environs of Orvieto (1:250,000): p. 189.
17. Environs of Rome (1:60,000): p. 296.
18. The Alban Mountains (1:100,000): p. 304.
19. Environs of Hadrian's Villa at Tivoli (1:25,000): p. 311
20. Western Environs of Naples (1:100,000): p. 344.
21. Environs of Pozzuoli (1:25,000): p. 347.
22. More distant Environs of Naples (1:500,000): p. 352.
23. Peninsula of Sorrento (1:100,000): p. 366.
24. Island of Capri (1:40,000): p. 370.
25. District of Cava dei Tirreni and Amalfi (1:100,000): p. 378.

Plans of Towns, etc.

1. Assisi. — 2. Bologna. — 3. Brescia. — 4. Castellammare di Stabia. — 5. Florence. — 6. Forum Romanum. — 7. Genoa. — 8. The Lido, near Venice. — 9. Lugano. — 10. Milan. — 11. Mantua. — 12. Naples. — 13. Orvieto. — 14. Padua. — 15. Pæstum. — 16. The Palatine. — 17. Parma. — 18. Perugia. — 19. Pisa. — 20. Pompeii (General Plan, Excavations, and Street of the Tombs). — 21. Ravenna. — 22. Rome. — 23. Siena. — 24. Tivoli. — 25. Hadrian's Villa, near Tivoli. — 26. Turin. — 27. Venice. — 28. Verona. — 29. Vicenza.

Ground Plans.

1, 2. The Brera Gallery and the Castello at Milan. — 3. The Certosa di Pavia. — 4, 5. St. Mark's and the Palace of the Doges at Venice (Ground and Upper Floors). — 6. The Academy at Venice. — 7. The Academy at Bologna. — 8, 9. The Uffizi Gallery and the Archæological Museum at Florence. — 10. Museum of the Thermæ at Rome. — 11. The Galleria Doria-Pamphili at Rome. — 12, 13. The Capitoline Museum (Ground and First Floors) and Palace of the Conservatori. — 14. Thermæ of Caracalla. — 15. San Clemente at Rome. — 16. Basilica and Museum of the Lateran. — 17. St. Peter's and the Vatican. — 18. Raphael's Stanze and Loggie and the Sistine Chapel. — 19. Vatican Museum. — 20. Casino Borghese. — 21, 22. Museo Nazionale at Naples (Ground and Upper Floors) — 23. House of Pansa at Pompeii.

INTRODUCTION.

		Page
I.	Travelling Expenses. Money. Language. Passports. Custom House	ix
II.	Period and Plan of Tour. Health	xi
III.	Means of Communication (Railways, Tramways, Steamers)	xii
IV.	Notes for Motorists and Cyclists	xiv
V.	Hotels. Restaurants. Cafés. Wine and Beer. Cigars	xvii
VI.	Churches. Museums. Theatres. Shops	xx
VII.	Interconrse with Italians. Fees. Guides. Mendicancy. Public Safety	xxi
VIII.	Post Office. Telegraph	xxii
IX.	Chronological Survey of Italian History	xxiii
X.	Artists mentioned in the Handbook	xxxi
XI.	Notes on Art Terms	xxxviii

I. Travelling Expenses. Money. Language. Passports. Custom House.

Expenses. The expenditnre of a single traveller, over and above railway fares, may be estimated at 20-25 francs per day, or at 15-20 francs when a prolonged stay is made at one place; but persons acquainted with the language or forming members of a party may travel for much less.

Money. Italy belongs to the 'Latin Monetary Convention', which also embraces France, Switzerland, Belginm, and Greece. The gold coins of these states (of 10 and 20 francs) and the 5-franc silver pieces are current everywhere at their full value. The smaller coins, 50 centesimi, 1 fr., and 2 fr. in silver, 20 and 25 c. in nickel, and 1, 2, 5, and 10 c. in copper, are also often received at full value, though strictly valid in the country of their issue only. The franc *(lira)* contains 100 *centesimi;* 1 fr. 25 c. = 1*s.* (see Money Table, opp. Title Page). As worthless or base coin is apt to be palmed off on foreigners, it should be noted that Italian one and two-franc pieces issued before 1863, French before 1864, Belgian and Swiss before 1867, and those of the republic of San Marino before 1898, besides all the old papal coins, are no longer valid.

Gold is seldom met with, but banknotes are now worth their full face-value, as are also the *Biglietti di Stato* (treasury-notes) for 5, 10, and 25 francs. The only valid banknotes are those of the *Banca d'Italia,* the *Banco di Napoli* (with a red stamp and a head of 'Italy' in profile), and the *Banco di Sicilia,* the two last being chiefly current in Southern Italy.

Money for the Tour. *Circular Notes* or *Letters of Credit*, obtainable at the principal British or American banks, form the safest way of carrying large sums, and realize the fullest rate of exchange (usually about 25 fr. 15 c. per pound sterling at the banks and money-changers', but less at the hotels). English banknotes and sovereigns also realize full value. Before entering Italy the traveller should provide himself with a few 20-fr. pieces and silver coins, to meet preliminary expenses, and to save loss on exchange at the frontier-stations.

Money Orders payable in Italy, for sums not exceeding 40*l.*, are issued by the British Post Office, the poundage ranging from 4*d.*, for sums up to 1*l.*, to 5*s.* 3*d.* for sums over 38*l.* The identity of the receiver must be guaranteed by two well-known residents, or by production of his passport. — *Telegraphic Money Orders* also are issued for certain places in Italy, a fee of 6*d.* and the cost of the telegram of advice being added to the poundage as above.

Language. The traveller's previous study of Italian will be amply repaid in the course of his journey. English is spoken at all the large hotels, but seldom or never off the beaten track. Those who know the language are of course less liable to be overcharged.†

Passports, though not required in Italy, are occasionally useful, as in obtaining delivery of registered letters, in proving one's nationality at a consulate, etc.

Custom House. The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars (ten only are duty-free) are heavily taxed (about 12 fr. per pound); so too are playing cards and matches. Custom-house receipts should be preserved, as they are sometimes asked for by excise officials in the interior. Weapons of all kinds are liable to confiscation. No one may carry them without a licence, on pain of imprisonment. *Armi insidiose, i. e.* concealed weapons (sword-sticks, and even knives with spring-blades) are absolutely prohibited. — In most of the larger towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is usually passed at the barriers on a declaration that it contains no such articles.

It is advisable never to part from one's luggage, and always to superintend the custom-house examination in person. Otherwise a trustworthy goods-agent should be employed.

---

† A few words on the *pronunciation* may be acceptable here. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard; *cio* and *gio* are pronounced cho and jo. *H* is mute. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a, e, i, o, u* are pronounced ah, ā (as in *fate*), ee, o, oo. — In addressing educated persons 'Lei', with the 3rd pers. sing., should always be employed 'addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc.

Note also the cardinal numbers: *uno (un, una), due, tre, quattro, cinque, sei, sette, otto, nove, dièci, undìci, dodìci, tredìci, quattordìci, quindìci, sedìci, diciasette, diciotto, dicianôve, venti; — trenta, quaranta, cinquanta, sessanta, settanta, ottanta, novanta, cento; — mille.*

II. Period and Plan of Tour. Health.

Season. As a rule, the spring and autumn months are best for a short tour in Italy, especially April and May or September and October. In early summer the scenery is in perfection, and the long days are useful, but the heat is enervating. It is not till about the end of August that the air is cooled by autumn showers. The winter months had better be spent on the Riviera or devoted to Rome, with its galleries and museums. In N. Italy, apart from the Riviera and some favoured spots on the banks of the lakes, winter is apt to be colder than in England.

Plan. The plan of journey for most visitors is prescribed by the circular routes (p. xiii). The finest scenery and most important towns are here noted, with the time required for a hasty visit: —

	Days
Lago Maggiore, Lake of Lugano, Lake of Como (pp. 12-19)	2½
Milan. Excursion to the *Certosa di Pavia* (pp. 24, 36)	2½
Brescia (p. 38)	½
Turin (p. 42)	1
Genoa. Excursions to *Pegli* and *Rapallo* (pp. 113, 122, 126)	2
Lago di Garda (p. 53)	1½
Verona and *Mantua* (pp. 54, 60)	1½
Vicenza and *Padua* (pp. 62, 63)	1½
Venice (p. 68)	3
Parma (p. 96)	½
Bologna. Excursion to *Ravenna* (pp. 100, 107)	2
Pisa (p. 125)	½
Florence (p. 133)	5
Siena and *Orvieto* (pp. 174, 189)	2
Perugia and *Assisi* (pp. 182, 186)	2½
Rome and Environs (pp. 193, 295; comp. also p. 199)	14
Naples and Environs (pp. 317, 345; and comp. p. 321)	10

To these 52 days 8 more should be added for railway-travelling and contingencies. Needless to say, however, that all these points of interest could hardly be combined in a single trip. Time and taste will suggest a judicious choice. The fewer the places the traveller visits the deeper will be the impression he carries away.

A *Motorist's* and *Cyclist's Itinerary* will be found at p. xv.

Health. Travellers from the north require to modify their habits to some extent in Italy. They should specially be on their guard against sudden changes of temperature. In spring and autumn they need hardly wear lighter clothing than in England. In the height of summer they may use white umbrellas or wear grey spectacles or goggles with advantage. In winter, as there is a great difference between the sun and the shade temperatures, an overcoat should always be carried. Extra wraps are often advisable on entering cold churches and galleries.

Rooms facing the S. are essential for the delicate, and desirable for the robust. Those facing W. are the next best in winter, and

those facing E. in summer. Carpets, stoves, and a sufficiency of bed-clothes should be stipulated for in winter. Moderation in diet should be observed, especially at Naples. Unfresh fish and oysters, particularly at Naples and Venice, often cause typhus fever. Note also that cheese, fruit, maccaroni, and some of the greasy Italian dishes should be sparingly partaken of. As a few of the larger cities alone have a good water-supply, the traveller should be on his guard against bad drinking-water. The Roman water has been famous from time immemorial, the best being that of the *Acqua Trevi*. The water of the new *Acqua di Serino* at Naples is also excellent. In the large towns good German beer is obtainable, but the safest drink, particularly in Central Italy and Naples, is the red wine of the country. Lastly, a word of warning against hurry, as over-exertion often brings on the illnesses from which travellers in Italy suffer. At the first symptom of indisposition all excursions should be given up, and, if need be, a physician consulted.

From July to the end of October *Malaria* or intermittent fever is prevalent in the Roman Campagna, the W. environs of Naples, around Pæstum, and elsewhere. The infection is communicated by a kind of mosquito *(Anopheles Claviger)*, which becomes active towards the end of June, and is specially dangerous at night; but the streets and houses of Rome and other cities are almost entirely immune.

III. Means of Communication: Railways, Tramways, Steamers.†

The great Italian **Railways** are owned by the state, several local lines only being private property. As a rule the trains are very unpunctual, and booking is a provokingly slow process. Tickets must be taken before admission to the waiting-rooms. The first class is more used than in most other countries, especially when ladies are of the party. The second is fairly good; the third is used by the lower orders only. The express and quick trains *(treni direttissimi* and *treni diretti)* are first and second class, the carriages having been improved of late. The ordinary trains *(accelerati, omnibus, misti)* are composed of the older and inferior carriages. Smoking-carriages are labelled *fumatori*, non-smoking *vietato di fumare*. Note that *fermata* means a stop. *Quanti minuti di fermata*, how long do we stop here? *Si cambia treno*, change carriages; *dove parte il treno per* ..., where does the train for ... start from? *Essere in coincidenza*, to correspond; *capostazione*,

† See the time-tables in the *Orario Ufficiale*, sold at the railway stations and by the news-vendors (price 1 fr.; abridged editions at 80, 50, and 20 c.). It is published monthly by *Fratelli Pozzo*, Turin.

station-master; *conduttore*, guard; *uscita*, exit (where tickets are given up).

Tickets. In the larger towns tickets may be taken at the town-offices *(agenzia di città)* of the railway. At the stations it is advisable to have as nearly as possible the exact fare (incl. the tax of 5 c. on each ticket) ready in one's hand, as mistakes are sometimes made. Early booking is strongly recommended. At large stations the booking-office is open 40 min., at small stations 20 min. before the trains start. Those who have luggage to register *(spedire* or *far registrare il bagaglio)* need not, as usual elsewhere, show their tickets, so that they may book it anywhere before taking their personal tickets. Porters *(facchini)* from the cab to the luggage-office charge from 5 c. to 20 c. per package (tariffs vary), but a trifle more is usually given. Damaged or insecure packages may be officially sealed with lead *(piombare;* 5 c. each). For left luggage *(dare in deposito, depositare)* the charge is 10 c. for one or two articles, and 5 c. for each additional.

A luncheon-basket *(panierina)*, generally good, containing cold meat, wine, etc., may be had at the chief stations for 3 or 4 fr., and is preferable to a hurried meal in the refreshment-room. Pillow *(cuscino* or *guanciale)* for night-journey, 1 fr.

For Circular Tours the combined ticket system *(biglietti combinabili)* is recommended. Apply in London to Thos. Cook and Son (Ludgate Circus); in Paris Cook & Son (Place de l'Opéra 1), or P. D. Lubin (Boulevard Haussmann 36), or the Société des Voyages Economiques (Rue du Faubourg-Montmartre 17); also Cook's agencies in Brussels (Rue de la Madeleine 41), Cologne (Domhof 1), and Geneva (Rue du Rhône 90). In Italy combined tickets may be ordered at any large station. They are issued at Rome only by Thos. Cook & Son (Piazza di Spagna 2 and Piazza delle Terme 54), and at Milan by Messrs. Cook & Son (Via Alessandro Manzoni 7) and by Messrs. Gondrand (Galleria Vittorio Emanuele). A series of tickets for a distance up to 2000 kil. (1242 M.) is valid for 45 days, up to 3000 kil. (1863 M.) for 60 days, and for longer tours 90 days. These tickets are available by all trains, but for the *trains de luxe* a supplementary charge is made. If the holder stops at an intermediate station, not named in the series, he must give notice to the station-master, and get his ticket stamped *(far vidimare)* before resuming his journey.

Besides the combined routes selected by the traveller himself, there are numerous tours for which circular tickets are issued at reduced rates, as from London or Paris to Rome and Naples viâ Genoa and Pisa, and back viâ Florence, Bologna (Venice, Verona), and Milan. Or the starting-point may be within the Italian frontier. Thus a ticket from Luino (on the Lago Maggiore) to Milan, Venice, Bologna, Florence, Rome, and Naples, and back by Genoa and Turin, costs 1st cl. 155 fr., 2nd cl. 102 fr. 60 c., and is valid for 45 days.

Travellers who do not care to bind themselves beforehand to a fixed route may effect a great saving by availing themselves of the

so-called Differential Tariff *(tariffa differenziale)*, that is, a reduced tariff for long distances (over 150 kil. by express, or over 250 kil. by ordinary trains), the reduction increasing with the distance. Thus a ticket from Milan to Bologna and Florence (340 kil.; 1st cl. 38 fr., 2nd 26 fr. 30 c.) is 14% under the full fare; from Milan to Florence and Rome (665 kil.; 1st cl. 59 fr. 80, 2nd 38 fr. 90 c.) is 29% under full fare; from Milan to Florence, Rome, and Naples (914 kil.; 1st cl. 68 fr. 60, 2nd 45 fr. 20 c.) is 41% under full fare. These tickets are valid for one day for every 100 kil.; they allow one break per 300 kil., four breaks per 1000 kil., and five breaks for longer journeys.

Ordinary Return Tickets *(andata e ritorno)* are good for 1-4 days, according to distance, but not on Sundays and festivals.

Tramways, usually electric, are to be found in all the large towns, while those in the environs are propelled by steam. In many towns, as in Milan and Florence, there are no fixed stopping-places *(fermata)*, so that passengers may mount or alight anywhere. In Rome and some other towns which have fixed stations passengers may also get in or out where they please on giving notice to the conductor. Gratuities are not expected. Beware of pickpockets in the cars (comp. p. xxii).

Steamboats. Those plying on the N. Italian Lakes, except that of Como, are rather poor. Tickets are issued at the offices on shore at the principal stations, and on board at intermediate stations. As a rule the journey may not be broken. Cheap tickets are issued on Sundays in summer, but the boats are then apt to be crowded. The boats are often behind time, but they sometimes call at the smaller stations 5 or even 10 min. before their time. — Few travellers using this Handbook will go anywhere by sea. But it may be noted that good steamers of the *North German Lloyd* ply between Genoa and Naples three times a month. The vessels of the *Navigazione Generale Italiana* are cheaper, but less comfortable.

IV. Notes for Motorists and Cyclists.

Most of the Italian roads are good, though dusty in dry weather, and muddy after rain. Wheelmen of course require a better knowledge of the language than the ordinary tourist. The following custom-house dues are levied for the temporary importation of machines: for motor-cars 200, 400, or 600 fr., according to weight; for cycles 42 fr. 60 c., except when the owner belongs to one of the chief touring clubs (such as the *Cyclists' Touring Club*, London, 47 Victoria St., S.W.; the *Touring Club de France*, Paris, 10 Place de la Bourse), the rules of which should be consulted. Members of the *Touring Club Italiano* (Milan, Via Monte Napoleone 14; entry-money 2 fr., yearly subscription 6 fr.) and clubs associated with it may pay the duty at Milan beforehand. The receipts for the duty

fin motors, besides the drivers' certificates, must be registered within ove days at the first convenient prefecture. The duty may be refunded at any custom-house on leaving the country, but the formalities are often troublesome. Cycles are treated on the railways as passengers' luggage, but the tool-bags should be removed. The rule of the road varies in different parts of Italy. In and around Rome the rule is the same as in England, *i. e.* keep to the left in meeting, to the right in overtaking vehicles. In most other districts this rule is reversed.

The Italian Touring Club also secures to its members a reduction of hotel charges, good repairs, and other advantages. The card of membership serves as a passport. The map of Italy (1:250,000) published by the Club is highly recommended. The guide published under its auspices by *L. V. Bertarelli* (Guida-Itinerario delle Strade di grande Comunicazione dell' Italia; 3 parts; Milan, 1901) contains many profiles of roads and small plans of towns, and sketches the following Circular Tour through Italy, which combines the finest scenery with the chief attractions of art.

1st Day (comp. Bertarelli, Nos. 49, 52): Chiasso (758 ft.); 4 M. Como (659 ft.; steamer to Bellagio); 9½ M. Fino Mornasco (1073 ft.); 17½ M. Seveso (679 ft.); 31 M. **Milan** (390 ft.).

2nd Day (Bert. 52): 12 M. Gorgonzola (436 ft.); 22½ M. Treviglio (413 ft.); 25½ M. Caravaggio (367 ft.); 44 M. Chiari (485 ft.); 57½ M. *Brescia* (489 ft.).

3rd Day (Bert. 52): 15 M. Lonato (590 ft.); 19 M. Desenzano (230 ft.; excursion to Salò and Gargnano; 45 M. there and back, see Bert. 94, 96); 27½ M. Peschiera (223 ft.); 31 M. Castelnuovo di Verona (360 ft.); 42½ M. **Verona** (197 ft.).

[Excursion from Ala to Verona, comp. Bert. 98: Ala (689 ft.); 14½ M. Dolcè (377 ft.); 27 M. Parona all' Adige (223 ft.); 30½ M. *Verona*.]

4th Day (Bert. 52): 14 M. San Bonifacio (112 ft.); 21 M. Montebello Vicentino (171 ft.); 32 M. *Vicenza* (131 ft.).]

5th Day (Bert. 52): 19½ M. Padua (46 ft.); 28 M. Strà (33 ft.); 32 M. Dolo (26 ft.); 44½ M. Mestre (13 ft.). Thence by rail or by local steamer to **Venice.**

6th Day (Bert. 52, 119, 118): From (Venice) Mestre to (25 M.) Padua (see above); 35 M. Battaglia (36 ft.); 38 M. Monselice (33 ft.); 51 M. Rovigo (23 ft.); 59½ M. Polesella (20 ft.); 72½ M. *Ferrara* (33 ft.).

7th Day (Bert. 118): 10 M. Malalbergo (39 ft.); 29 M. **Bologna** (164 ft.).

8th Day (Bert. 140, 152): 10 M. Sasso (416 ft.); 35 M. Castiglione de' Pepoli (2247 ft.); 40½ M. Montepiano (2362 ft.); 60 M. Prato (213 ft.); 71 M. **Florence** (180 ft.).

[Or from (10 M.) Sasso, skirting the railway: 37 M. Bagni della Porretta (1164 ft.); 49 M. Collina (Passo della Porretta; 3057 ft.); 59½ M. Pistoja (213 ft.); 75 M. Prato (see above); 86 M. *Florence*. Comp. Bert. 139, 152.]

9th Day (Bert. 164): 10½ M. Pontassieve (321 ft.); 25½ M. Figline Valdarno (426 ft.); 34 M. Montevarchi (472 ft.); 54 M. *Arezzo* (840 ft.).

10th Day (Bert. 164): 11 M. Castiglione Fiorentino (909 ft.); 19 M. Camuscia (885 ft.; Cortona); 24 M. Terontola (1050 ft.); 31 M. Passignano (866 ft.); 37½ M. Magione (984 ft.); 50 M. **Perugia** (1476 ft.).

11th Day (Bert. 164): 10½ M. Bastia (659 ft.); 12½ M. Santa Maria degli Angeli (715 ft.; Assisi); 19½ M. Spello (722 ft.); 22 M. *Foligno* (756 ft.).

12th Day (Bert. 180): 17 M. Spoleto (1132 ft.); 23 M. Passo della Somma (2230 ft.); 34 M. *Terni* (443 ft; visit waterfalls, 7½-9½ M. there and back).

13th Day (Bert. 165): 9 M. Narni (722 ft.); 39 M. Civita Castellana (476 ft.); 62½ M. **Rome** (59 ft.).

14th Day (Bert. 200): 22½ M. Labico (984 ft.); 44½ M. Ferentino (1027 ft.); 52 M. *Frosinone* (918 ft.).

15th Day (Bert. 200): 12½ M. Ceprano (344 ft.); 17½ M. Arce (590 ft.); 34 M. *Cassino* (148 ft.).

16th Day (Bert. 200): 20 M. Caianello-Vairano (492 ft.); 37½ M. Capua (82 ft.); 47½ M. Aversa (125 ft.); 56 M. **Naples** (65 ft.; excursion to Pozzuoli and Capo Miseno, see Bert. 210 bis).

17th Day (Bert. 228): 12 M. Pompeii (134 ft.); 26 M. *Cava dei Tirreni* (643 ft.).

18th Day (Bert. 228): 5 M. *Salerno* (7 ft.; visit Pæstum, 52 M. there and back; comp. Bert. 232).

19th Day (Bert. 230, 229): 15½ M. Amalfi (604 ft.); 20½ M. Positano (1128 ft.); 31 M. Sorrento (164 ft.); 42½ M. Castellammare (16 ft.); 57 M. *Naples* (see above).

20th Day (Bert. 200, 201): From Naples to (37 M.) Caianello-Vairano, see above. 62 M. *Formia* (66 ft.; rail preferable, especially after rain).

21st Day (Bert. 201): 5½ M. Itri (558 ft.); 25 M. Terracina (7 ft.); 64 M. Velletri (1155 ft.); 72½ M. *Albano* (1260 ft.).

22nd Day: Excursion to Genzano and Nemi; then from Albano viâ Castel Gandolfo and Marino to Frascati; thence to *Rome* (see above).

23rd Day (Bert. 162): 24 M. Monterosi (85 ft.); 33 M. Ronciglione (1404 ft.); 40½ M. Cantoniera (2837 ft.); 47 M. *Viterbo* (1099 ft.).

24th Day (Bert. 162): 10½ M. Montefiascone (1794 ft.); 19 M. Bolsena (1040 ft.); 30½ M. Acquapendente (1312 ft.); 46 M. Radicofani (2516 ft.); 63 M. San Quirico d'Orcia (1364 ft.); 67½ M. Torrenieri (800 ft.); 74 M. Buonconvento (476 ft.); 90½ M. **Siena** (1050 ft.).

25th Day (Bert. 162, 161, 153): 17 M. Poggibonsi (367 ft.; excursion to San Gimignano, 15 M. there and back); 25 M. Certaldo (246 ft.); 42 M. Empoli (82 ft.); 54½ M. Pontedera (46 ft.); 73 M. **Pisa** (10 ft.).

26th Day (Bert. 150): 14½ M. Viareggio (13 ft.); 29 M. Massa (197 ft.); 41 M. Sarzana (85 ft.); 52½ M. *Spezia* (49 ft.).

27th Day (Bert. 108): 2½ M. Passo della Foce (783 ft.); 13 M. Borghetto di Vara (360 ft.); 24½ M. Passo del Bracco (2011 ft.); 35½ M. Sestri Levante (230 ft.); 40½ M. Chiavari (49 ft.); 49 M. Rapallo (16 ft.; visit Portofino, 9½ M. there and back); 62 M. Nervi (89 ft.); 68 M. **Genoa** (69 ft.).

28th Day (Bert. 83): 21 M. Torriglia (2506 ft.); 42 M. Ottone (1673 ft.); 60 M. Bobbio (915 ft.); 89 M. *Piacenza* (200 ft.).

29th Day (Bert. 53): 11 M. Casalpusterlengo (200 ft.); 24 M. Lodi (295 ft.); 44 M. *Milan* (p. xv).

30th Day (Bert. 52, 49): From Milan to (31 M.) *Chiasso*, see p. xv.

Or: 28th Day (Bert. 107): 7½ M. Pegli (20 ft.); 15 M. Arenzano (20 ft.); 30½ M. *Savona* (33 ft.; whence San Remo and Bordighera may be visited, 140 M. there and back).

29th Day (Bert. 34, 24): 7½ M. La Bocchetta (1525 ft.); 19½ M. Dego (1046 ft.); 44½ M. Castino (1755 ft.); 59 M. *Alba* (567 ft.).

30th Day (Bert. 24, 3): 9 M. Canale (640 ft.); 21 M. Poirino (817 ft.); 32 M. Moncalieri (741 ft.); 37½ M. **Turin** (784 ft.).

31st Day (Bert. 4): 15½ M. Rivarolo Canavese (997 ft.); 35 M. Ivrea (804 ft.); 42½ M. Passo della Sera (1935 ft.); 53 M. *Biella* (1345 ft.).

32nd Day (Bert. 4, 47): 20½ M. Romagnano Sesia (886 ft.); 34½ M. Aroua (653 ft.); 45 M. *Stresa* (656 ft.).

33rd Day (Bert. 47): 7 M. Gravellona Toce (679 ft.); 14½ M. Pallanza (653 ft.); 25 M. Cannero (790 ft.); 34½ M. Locarno (656 ft.); 52½ M. *Bellinzona* (741 ft.).

V. Hotels. Restaurants. Cafés. Wine and Beer. Cigars.

Hotels *(hôtels, alberghi).* Good first-class hotels are to be found at the chief resorts of travellers in Italy, many of them under Swiss or German management. The charges are constantly rising, even in the second-class houses. Room 3-10 fr., usually including light and attendance (but exclusive of the *facchino* and hotel-porter). It is very advisable to ask prices beforehand. Hotel-omnibus, incl. luggage, 1-2 fr.; *déjeuner* or lunch *(colazione)* 3-5 fr.; dinner *(pranzo)* 5-7 fr., generally without wine (which is comparatively dear). Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is raised. Meals out of hours, or in private rooms, are much dearer. To prevent disappointment, the traveller may engage rooms in advance by means of a reply-posteard, particularly when he expects to arrive late.

The Second Class Hotels, Italian in their arrangements, generally have good, clean iron bedsteads, and are cheaper, but less comfortable (R. 1-5, omnibus $^1/_2$-1 fr.). There is usually a trattoria (p. xviii) connected with the house, and meals may be taken either there or elsewhere. Enquiry as to charges (R., incl. light and attendance: *compreso servizio e candela*) should be made beforehand.

There is an advantage in driving to one's hotel in a cab, instead of the hotel-omnibus; for, if the rooms do not suit, one can drive on to another hotel. (Bargain with the driver necessary.)

Matches are seldom provided in these inns. Wax-matches (*cerini*, 5 or 10 c. per box) are sold in the streets.

The Pensions at Venice, Florence, Rome, and Naples, generally kept by ladies, also receive passing travellers. Those named in the Handbook are recommended. As, however, déjeuner is usually included in the daily charge, the traveller has either to sacrifice that meal or lose some of the best hours for visiting galleries or taking excursions. Enquiry should be made as to the extra charges for fires and candles.

The popular idea of Cleanliness in Italy is behind the age. The traveller will, however, rarely suffer inconvenience, even in the second-class hotels, although in these the sanitary arrangements are often defective. Iron bedsteads should if possible be selected. Insect-powder (*polvêre insetticida* or *contro gli insetti*, or Keating's) or camphor may be used for sprinkling beds and clothing. The *zanzāre*, or gnats, are a source of annoyance, and often of suffering, in summer and autumn. Windows should be closed before the room is lighted up. Mosquito-curtains *(zanzarieri)*, masks for the face, and gloves are employed to ward off these intruders. The burning of insect-powder over a spirit-lamp, or of the pastilles *(fidibus contro le zanzare)* sold by the chemists, may also afford protection. A weak solution of carbolic or boracic acid allays the irritation caused by the bites.

Note the Italian names of a few 'things for the wash' *(la biancheria):* Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana);* man's shirt, *camicia da uomo;* night-shirt, *camicia di notte;* collar, *il*

collo, il colletto; cuff, *il polsino;* drawers, *le mutande;* woollen undershirt, *una maglia, una flanella* or *giubba di flanella;* bodice, *il copribusto;* petticoat, *la sottana;* dressing-gown, *l'accappatoio;* stocking, *la calza;* sock, *la calzetta;* handkerchief (silk), *il fazzoletto (di seta).* To send to the wash, *dare a bucato* (*di bucato*, newly washed); washing-list, *la nota;* washerwoman, laundress, *la lavandaia*, or, more usually, *la stiratrice.*

Restaurants *(ristoranti, trattorie).* The best cooking is to be found in the first-class hotels, many of which have excellent restaurants attached. The larger towns also have restaurants where the *cuisine* is half French, half Italian, while the purely Italian *trattorie* abound everywhere. The latter, when of a superior class, may be visited by ladies. The hours for luncheon *(colazione)* are from 11 to 2, for dinner *(pranzo)* from 6.30 to 8.30. At other hours nothing is to be had. Dinner is served *alla carta,* and when there is no written bill of fare the waiter *(cameriere)* names the dishes of the day *(piatti del giorno).* If no extras are ordered, the cost of dinner, with wine, will be 2-3 fr. only. Dinners at a fixed charge (*a prezzo fisso;* $2^1/_2$-5 fr.; generally without wine) are to be had in the restaurants frequented by foreigners; in others they are not recommended. The bill *(conto)* should be carefully checked. *Basta* is short for 'I want nothing more'. Gratuities, see p. xxii.

Commonest Italian dishes: —

Antipasti, principii, or 'hors d'œuvres': olives, sardines, radishes, etc.

Minestra or *zuppa,* soup; *minestra asciutta,* thickened with rice, etc.; *brodo* or *consumè,* bouillon or beef-tea; *zuppa alla santè,* soup with green vegetables and bread; *minestra di riso con piselli,* rice-soup with peas.

Maccaroni, the larger kind; *spaghetti,* the finer; *alla milanese,* with saffron; *ai pomi d'oro,* with tomatoes; *al sugo e al burro,* with sauce and butter.

Polenta, porridge of Indian corn. *Risotto (alla milanese,* rich stewed rice.

Pesce, fish; *soglia,* sole. *Ostriche* (good in summer only), oysters. *Aragosta, langusta,* lobster; *frutta di mare,* mussels, etc.

Carne lessa, bollita, boiled meat; *in umido, alla genovese,* stewed, with sauce; *fritta,* fried.

Arrosto, roast-meat; *ben cotto,* well-done; *al sangue, all' inglese,* underdone; *ai ferri,* grilled.

Manzo, boiled beef.

Fritto, una frittura, fried meat.

Fritto misto, liver, brains, artichokes, etc., fried in hutter.

Filetto al burro, beefsteak; *bistecca ai ferri,* grilled (seldom good).

Maiale, pork (in winter only).

Montone, mutton.

Agnello, lamb.

Capretto, kid.

Vitello, veal; *arrosto di v.,* roast-veal; *braciŏla di v.,* veal-cutlet; *costoletta alla milanese,* veal-slices; *fegăto di v.,* calf's liver; *sgaloppe,* cutlet with bread-crumbs; *testa di v.,* calf's head;

Pollo, fowl, chicken; *p. d'India, tacchino,* or *gallinaccio,* turkey; *anĭtra,* duck; *tordo,* field-fare.

Stufatino, cibréo, ragout.

Pasticcio, pie.

Polpettini, meat-balls.

Salato misto, cold meat; *presciutto,* ham; *salame,* sausage (with garlic, *aglio*).

Contorno, guarnizione, garnishing of vegetables, notusually an extra.

Patate, potatoes.

Insalata, salad.

Aspàragi, asparagus (*di campagna*, green; *di giardino*, white).
Spinàci, spinach.
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Broccŏli, *cávoli fiori*, cauliflower.
Gobbi, *cardi*, artichoke-stalks.
Zucchini, gherkins.
Fave, beans.
Fagióli, white beans; *fagiolini*, *cornetti*, French beans.
Funghi, mushrooms.
Crocchette, rice or potato balls.
Gnocchi, dumplings of dough.

Dolce, sweet dish; *zuppa inglese*, a kind of trifle; *crostata* fruit-tart; *frittata*, omelette.
Frutta, *giardinetto*, fruit, desert.
Fragŏle, strawberries.
Pera, pear.
Mele, apples.
Persìche, *pesche*, peaches.
Uve, grapes.
Fichi, figs.
Noci, nuts.
Limone, lemon.
Arancio, orange.
Finocchio, root of fennel.

Pane francese, bread made with yeast (Italian is almost without).
Formaggio (or *cacio*) cheese; *Gorgonzóla (verde* or *bianco)*; *Stracchino*.
Burro, butter.
Pepe, pepper; *sale*, salt; *mostarda*, mustard (*francese*, sweet; *inglese* or *senàpa*, hot).

Wine (*vino da pasto; nero, rosso*, red; *bianco*, white; *secco, asciutto*, dry; *dolce, pastoso*, sweet; *vino del paese*, wine of the country) is usually served in open flasks (see also below). That of superior quality is corked and labelled.

The **Cafés** are open all day, and often nearly all night. They are most frequented in the evening. Italians and those travellers who put up at the smaller inns usually breakfast at a café: *caffè latte* or *caffè e latte* (with milk served separately), 25-50 c.; *cappuccino*, or small cup, cheaper. *Cioccolata*, 25-50 c. *Pane* (a roll) 5 c.; *pasta* (cake) 5-15 c.; bread and butter *(pane al burro)* 20 c. — *Caffè* or *caffè nero* (without milk; 15-25 c. per cup) is drunk in the afternoon and evening. The chief cafés sell beer. German beer is to be had in the principal cities only. Lunch may also be taken at a café: ham, sausages, eggs (*uova; à la coque*, boiled; *ben cotte*, soft; *dure*, hard; *al piatto, al tegame*, fried). Ices (*gelato, sorbetto; granita*, half-frozen; 30, 50 or 90 c. per portion) are abundant. The *limonata*, or lemonade of fresh lemons, is refreshing.

Newspapers *(giornali)*. Parisian are to be found at the larger cafés, English rarely. — Italian newspapers (mostly 5 c.) are sold by news-vendors at the cafés and in the streets.

The **Wine Shops** *(osterie)* in Central and S. Italy are the paradise of the lower classes. As a rule bread and cheese are the only eatables. The figures 4 *(soldi)*, 5, 6, etc. (*i.e.* 20, 25, 30 c.) indicate the prices per $^1/_2$ litre. The 'Tuscan wine-rooms' *(fiaschetterie)* in Rome and Florence are also restaurants.

In Northern Italy the noted wines are the excellent Piedmontese brands, *Barôlo, Nebiolo, Grignolino, Barbéra*, and the sparkling *Asti Spumante;* the *Valtellina* wines (best, *Sassella*); the Veronese *Valpolicella;* the Vincentine *Marzemino* and *Breganze* (white, sweetish); the Paduan *Bagnôli;* in the province of Treviso, *Conegliano, Raboso di Piave, Prosecco*, and *Verdiso;* in Udine, *Refosco;* the wines of *Bologna*, partly from French vines; *Lambrusco*, etc.

In Tuscany the best wines (red) are: *Chianti* (best, *Broglio*), *Ruffina* (best, *Pomino*), *Nipozzano*, *Altomena*, *Carmignano*, and *Aleatico* (sweet). *Orvieto* and *Montepulciano* ('est, est') are white wines grown farther to the south. — A 'fiasco', a straw-covered flask, holding three ordinary bottles, is usually served, but only the quantity consumed is paid for. Better qualities may often be had in smaller bottles: *mezzo fiasco* (1/2), *quarto fiasco* (1/4), *ottavino* (1/8), which must be paid for in full.

The Roman wines *(vini dei castelli romani)* are served in whole, half, quarter, and fifth litre bottles *(litro, un mezzo litro, un quarto, un quinto)*. The best are those of the Alban Mts.: *Frascati*, *Marino*, *Genzano*, *Vellétri*, etc.

The Neapolitan wines are good, but strong: *Falerno*, famous in antiquity, from vineyards near Gaeta; *Lacrimae Christi*, from Vesuvius; *Capri*, *Ischia*, *Procida*, *Gragnano*, *Salerno*, etc.

The **Birrerie** in the larger towns sell Munich, Pilsen, or Gratz beer. A small glass *(piccola tazza)* costs 30-40 c., a large glass *(tazza grande, mezzo litro)* 50-60 c. — Cooking generally good, chiefly for luncheon.

Cigars *(sigări)* in Italy are a government monopoly. The Italians usually smoke the strong and coarse *Toscani*, *Napoletani*, *Cavour* (long, 10 c.; short, 7 1/2 c.), and *Virginia* (with a straw), at 8, 12, and 15 c. — Milder, but good in the large shops only, are the *Branca* (5 c.), *Sella* (7 c.), *Grimaldi* (10 c.), *Medianito* and *Minghetti* (15 c.), *Trabuco* (20 c.), *Londres* (25 c.), and *Regalia Londres* (30 c.). The government shops *(spaccio normale)* in the large towns also sell imported *Manilas* (20-30 c.) and *Havannas* (40 c. to 1 fr. 20 c.), which are good, but strong, and also foreign cigarettes. Government cigarettes cost 1 c. and upwards; the favourite *Macedonia* 3 c. — *Spagnolette Avana* (5 c.) are small cigars in cigarette form. — Passers-by may freely use the light burning in every cigar-shop.

VI. Churches. Museums. Theatres. Shops.

The larger **Churches** are open till noon, and again from 2, 3, or 4 to 7 p.m.; a few are open the whole day; the smaller are sometimes closed after 8 or 9 a.m. The sacristan *(sagrestano)* is generally at hand. Visitors may inspect the works of art even during service, provided they are very quiet and keep aloof from the altar. For a fortnight before Easter the altar-pieces are mostly covered and are not shown. For opening the closed chapels, and uncovering the curtained altar-pieces, the sacristan expects a small fee.

The public **Museums** and galleries are open from 9 or 10 to 3 or 4 o'clock. They are free on Sun. and holidays; admission on week-days usually 1 fr.

The collections are closed on public holidays: New Year's Day, Epiphany (6th Jan.), the Annunciation (25th March), Easter Sunday *(Pasqua)*, Ascension Day *(Ascensione)*, Fête de Dieu *(Corpus Domini*, 29th June), the *Festa dello Statuto* (first Sunday in June), the Assumption of the Virgin (*Assunzione*, 15th Aug.), Nativity of the Virgin (8th Sept.), All

Saints' Day (1st Nov.), the Immaculate Conception (8th Dec.), and Christmas Day; also the birthdays of the king (11th Nov.) and queen (8th Jan.) and of the queen-dowager (20th Nov.); lastly on Sundays during the parliamentary elections. The arrangements, however, vary. In Florence, for instance, the festa of *San Giovanni Patrono* (24th June) is kept, and in Naples Whitsunday and 19th Sept. *(St. Januarius)*. — For holidays observed in Rome, see p. 200.

Theatres. The arrangements differ much from those in other countries. Performances begin at 8, 8.30, or 9, and end at midnight or later. The Italians are great theatre-goers, and are keen critics of the play. In the large theatres the season *(stagione)* is only from St. Stephen's Day (26th Dec.) to the end of the Carnival. The opera-managers organize their companies anew every season, and go on tour at other times. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit *(platéa)*, to which the *biglietto d'ingresso* admits, has standing-room only. For the reserved seats and stalls *(poltrone, posti distinti)* additional tickets must be taken at the door. A box (*palco*, where evening dress is usual), which should be secured in advance, is the best place for ladies or for a party. The intervals between the acts are always long. A few of the best theatres only have cloak-rooms.

Shops. Fixed prices are now usual, but a discount of 5% on large purchases is often allowed, and bargaining *(contrattare)* is sometimes advisable. Purchases should not be made in the company or on the recommendation of guides, cabmen, or gondoliers, who receive a commission at the purchaser's expense.

Caution is necessary in buying articles to be sent home (best through a goods-agent). Part-payment may be made in advance, but the balance should not be paid until the package has arrived and been examined. If the shopkeeper does not agree in writing as to packing, transport, and compensation for breakages, it is advisable to break off the transaction.

VII. Intercourse with Italians. Fees. Guides. Mendicancy. Public Safety.

Drivers, gondoliers, porters, and their congeners are all more importunate than in northern countries, and noisily besiege the traveller who approaches their stations. Having chosen a carriage or a boat, he should name his destination *(e. g. al Duomo, all' Isola Bella*, etc., *quanto volete?)*, and ask for the tariff *(la tariffa)*. The fewest words are best, and signs are even better understood, while tact and good temper go a long way. In slack seasons, or for short distances, the fare may even be reduced below the tariff. For a drive or row by time the hirer shows his watch, with the words *all' ora*. If the first man declines the next should be tried. The boat-fares are always for one rower. If a second tries to thrust himself on the hirer, thus doubling the fare, he may be told '*basta uno*' (one is enough), unless in windy weather. With a slight know-

ledge of the language, and by dint of patience, the traveller will manage easily enough in N. and Central Italy; but he will find the Neapolitans more insolent and rapacious, and more difficult to deal with. In this case above all let him beware of losing his temper, and let him firmly adhere to the tariffs and the charges noted in the Handbook. If he shows patience and good humour, he will generally find that the Neapolitans' bark is worse than their bite. After 'trying it on' with huge bluster, they will often meekly and even smilingly 'climb down'.

Fees and 'tips' are nowhere more in demand than in Italy, but the amount expected is usually very moderate. The traveller should, therefore, always be well provided with nickel and copper coins. Drivers, porters, and others expect a gratuity *(buona mano, mancia, da bere, caffè, sigăro)*, in addition to their hire. The gratuities suggested in this Handbook are as a rule ample. At hotels and restaurants a sum equal to about a tenth of the bill should be given, but less if service is charged for. In public galleries where a charge for admission is made, no fees need be given to the keepers *(custodi)*. In private collections 1-2 persons give $^1/_2$-1 fr.; 3-4 persons 1-1$^1/_2$ fr.; for repeated visits less. For opening a church-door, etc., 10-20 c. is enough; for uncovering an altar-piece, lighting candles, etc., from 50 c. to 1 fr.

Guides *(Guide*, sing. *la guida)* may be hired at 6-10 fr. per day. The best are those attached to the chief hotels. In some towns the better guides have formed societies and call themselves 'Guide patentate', and some of the guides at Rome have passed an examination of the Italian archæological commission. But the maps, plans, and information contained in the Handbook will generally enable the traveller to dispense with a guide. (See also p. xxi.)

Mendicancy has long been a regular trade in Italy, and still thrives on misplaced generosity, in spite of the efforts of the authorities to suppress it. Most of the beggars are stationed at the church-doors. The importunate should be rebuffed with a *'niente'*, or dismissed with the smallest of coins. Money should never be given to children.

Public Safety. Travellers should of course avoid lonely quarters after nightfall, especially in and near large towns, and should return from their excursions at or soon after sunset. Ladies should never go to solitary places without escort. In the towns the policemen are called *Guardie* (sing. *la guardia*), and in the country *Carabinieri* (black uniform, with red facings, and cocked hats).

VIII. Post Office. Telegraph.

The **Post Office** in large towns is open daily from 8 a.m. to 8 or 9.30 p.m. (incl. Sundays and holidays); in smaller places it is closed for two or three hours about noon.

Letters, whether to the *poste restante* (Italian, *ferma in posta*), or elsewhere, should be addressed very distinctly, and sufficiently stamped. Surname *(cognome)* and Christian name *(nome)* should be underlined. When asking for letters the traveller should show his visiting-card instead of pronouncing his name. Note also that foreign letters are apt to be put into wrong pigeon-holes, and that, if under-stamped, they are kept in a different place and have a penalty to pay (see below). Postage-stamps *(francobolli)* are sold at the post-offices and the tobacco-shops. The letter-boxes *(buca* or *cassetta)* are labelled *per le lettere*, for letters, and *per le stampe*, for printed matter.

Letters of 15 grammes ($^1/_2$ oz.; weight of three sous) by town-post 5 c., to the rest of Italy 15 c.; abroad *(per l'estĕro)* 20 gr. for 25 c. The penalty *(segnatassa)* for under-stamped letters is double the deficiency. — Post Cards *(cartolina postale)* by town-post 5 c.; for the rest of Italy and abroad 10 c.; reply-cards *(con risposta pagata)*, inland 15 c., abroad 20 c. — Book Packets *(stampe sotto fascia)*, 2 c. per 50 gr.; for abroad 5 c. — Registration Fee *(raccomandazione;* packet to be marked *'raccomandata')* for letters and printed matter, in town 10 c., elsewhere 25 c. — Post Office Orders *(vaglia postale)* for abroad are issued up to 1000 fr.; fee 25 c. for each 50 fr. or fraction of 50 fr. Money may also be sent by telegraph. The tariff for Italy is 10 c. for a sum up to 10 fr., 25 c. up to 25 fr., 40 c. up to 50 fr. — To get delivery of registered letters or payment of money-orders a stranger must show his passport or be identified by a witness known to the postal authorities. It is more convenient to arrange to have the money sent to one's landlord.

Parcel Post. Parcels up to 5 kilogrammes (11lbs.) in weight, and measuring less than 60 centimètres, or about 2 ft. each way, may be sent by post within Italy for 1 fr. (under 3 kilog. 60 c.); to England, 1 fr. 75 c. The parcel must be sealed and not contain a letter. Parcels for abroad must be accompanied by two customs-declarations in Italian or in French. Articles duty-free (such as flowers) are best sent as samples of no value *(campione)*, in Italy 2 c. per 50 gr.; abroad 10 c. up to 100 gr., and 5 c. for each 50 gr. more.

Telegrams: In Italy 1 fr. for 15 words, and 5 c. for each word more; *telegrammi urgenti* cost thrice these rates. For foreign telegrams the rates per word, in addition to an initial payment of 1 fr., are: Great Britain 26, France 14, Germany 14, Switzerland 6-14, Austria and Hungary 6-14, Belgium 19, Holland or Denmark 23, European Russia 42, Sweden 26, Norway 34 c. To America from $3^3/_4$ fr. per word upwards, according to the State. It is a wise precaution to get a receipt *(ricevuta;* 5 c.).

IX. Chronological Survey of Italian History.

A. From the foundation of Rome to the fall of the W. Empire.

B.C. 754. Foundation of Rome. — Primitive population: In Central Italy: *Italic* peoples, embracing *Latins, Umbrians* and *Oscans (Samnites)*, and *Etruscans*. In S. Italy: *Lucanians, Bruttii, Siculi*, and *Greeks*. In Upper Italy: *Ligurians, Gauls*, and *Venetians*.

260. First naval victory of the Romans under *G. Duilius* at Mylæ, in the First Punic war.

218-201. Second Punic war. *Hannibal's* victories on the Ticinus and the Trebia (218), on Lake Trasimenus (217), at Cannæ (216). Defeat of *Hasdrubal* on the Metaurus (207).

102-101. *Marius* conquers the Teutons at Aquæ Sextiæ, and the Cimbrians at Vercellæ.

88-82. Civil war between *Marius* and *Sulla*.

60. First Triumvirate: *Caesar, Pompey, Crassus*.

49-48. Civil war between Cæsar and Pompey.

44. Murder of Cæsar. Octavianus and Antony defeat the republicans Brutus and Cassius at Philippi (42).

43. Second Triumvirate: *Octavianus* (in Italy), *Mark Antony* (in Egypt), and *Lepidus*.

30. *Octavianus Augustus* sole ruler. Campaigns against the Parthians and the Germans.

A.D. 14-68. Emperors of the Julian-Claudian dynasty: *Tiberius* (14-37; campaigns of his adopted son Germanicus against the Germans; his favourite L. Ælius Sejanus is prefect of the prætorian guard); *Caligula* (37-41), *Claudius* (41-54), *Nero* (54-68; first great persecution of the Christians, 64).

68-69. *Galba; Otho; Vitellius*.

69-96. Flavian dynasty: *Vespasian* (69-79; campaigns against the Jews and the Batavians); *Titus* (79-81); *Domitian* (81-96).

96-180. Golden age of the Empire: *Nerva* (96-98); *Trajan* (98-117; wars against the Dacians and the Parthians); *Hadrian* (117-138; sanguinary suppression of the Jewish revolt); *Antoninus Pius* (138-161); *Marcus Aurelius* (161-180; war against the Marcomanni).

180-284. Soldier-emperors: *Commodus* (180-192), *Sept. Severus* (193-211), *Caracalla* (211-217), *Alexander Severus* (222-335), *Æmilian* (253), *Aurelian* (270-275), *Probus* (276-282).

284-305. *Diocletian* (last great persecution of the Christians).

306-337. *Constantine the Great*, resides chiefly at Milan; defeats his rival Maxentius near the Mulvian Bridge, to the N. of Rome, 312; issues the toleration edict of Milan, preparatory to the establishment of Christianity as the state religion; sole ruler after 324.

379-395. *Theodosius;* prohibits paganism; divides the empire between his sons *Honorius* (395-423, W. Roman emperor in Italy, transfers his residence to Ravenna in 402) and *Arcadius* (E. Roman emperor at Byzantium).

410. Sack of Rome by *Alaric* the Visigoth.

440-461. *Pope Leo I., the Great*.

452. *Attila* invades N. Italy.

455. Rome pillaged by the Vandals.

476. *Romulus Augustulus* deposed by the Herulian chief *Odoacer*, who is proclaimed king of Italy, but is defeated by the Ostrogoth Theodoric, imprisoned at Ravenna, and murdered on the surrender of that city.

B. Italy in the Middle Ages.

493-555. Empire of the Ostrogoths. *Theodoric the Great.*
535-555. War between the Ostrogoths *(Totila, Teia)* and the Byzantines *(Belisarius, Narses).*
555-568. Byzantine supremacy over the whole of Italy.
568-774. Empire of the Lombards in North and Central Italy.
590-604. *Pope Gregory I., the Great.*
727. The Lombard king *Luitprand* presents the town of Sutri to the pope.
754-756. The Frankish king *Pepin* marches into Italy against the Lombards and Byzantines, securing the papal supremacy in Rome.
800. *Charlemagne* crowned emperor by Pope *Leo III.*
809 (811). The wars against King Pepin, son of Charlemagne, lead to the foundation of Venice.
962. *Otho I.* re-establishes the Western empire.
1056. *Humbert I.*, Count of Savoy.
1073-1087. *Pope Gregory VII.* (Hildebrand).
1073-1085. Conflict between the German King *Henry IV.* and Gregory VII. The Investitnre dispute.
1077. Henry IV. and Gregory VII. at Canossa.
1106-1125. *Emp. Henry V.* Renewal and termination of the Investitnre dispute.
1152-1190. *Emp. Frederick I. (Barbarossa).*
1154-1155. Barbarossa's campaign against the Lombard towns. Crowned emperor at Rome. *Arnold of Brescia.*
1158-1162. Barbarossa's second Italian war. Milan destroyed.
1159-1181. *Pope Alexander III.*
1166-1168. Barbarossa's third Italian campaign. Defeat at Legnano. He meets Pope Alexander at Venice.
1183. Peace of Constance between Barbarossa and the Lombards.
1190-1197. *Emp. Henry VI.* Annexation of Apulia and Sicily.
1198-1216. *Pope Innocent III.*
1212-1250. *Emp. Frederick II.*
1237. Victory of Frederick II. over the Lombards at Cortenuova.
1250-1254. *Emp. Conrad IV.*
1259. *Mastino della Scala*, Podestà of Verona.
1260. Battle of Montaperti. Victory of the Ghibellines at Florence.
1266. *Charles of Anjou* conquers Naples and Sicily, as a seqnel to the defeat of *Manfred* at Benevento.

1268. *Conradin* is defeated at Scurcola and executed at Naples.
1266-1442. The *Angevin Dynasty* at Naples.
1282. Expulsion of the French from Sicily (Sicilian Vespers). Sicily falls to Aragon. — Rule of the guilds (Priori, Gonfalionere) at Florence.
1294. Supremacy of the *Visconti* at Milan.
1297. The Venetian noblesse becomes hereditary.
1305. *Pope Clement V.* leaves Rome; Avignon, papal residence.
1312-1329. *Can Grande della Scala* at Verona.
1342. Overthrow of the Constitution at Florence. Rule of *Count Walter of Brienne*, Duke of Athens.
1343. Oligarchy of rich mercantile families at Florence.
1352. The Venetians under *Andrea Dandolo* defeat the Genoese.
1377. Return of *Gregory XI.* to Rome.
1378. Mob-rule at Florence ('Tumulto dei Ciompi'); then patrician rule of the *Albizzi*.
1379. The Venetians defeat the Genoese in the lagoons at Chioggia.
1387. *Gian Galeazzo Visconti* captures Verona.

C. Italy since the 15th century.

a. Rome and the Popes.

1431. *Eugene IV.*

1447. *Nicholas V.*
1455. *Calixtus III.* (Alfonso Borgia of Játiva in Spain).

b. Piedmont, Milan, Venice, Tuscany, Naples.

1405. Venice gains Verona and Padua.
1406. Florence captures Pisa.
1411. Florence annexes Cortona.
1416. *Amadeo VIII. of Savoy* created a duke by *Emp. Sigismund* (in 1439 elected Anti-Pope, 'Felix', by the Council of Bâle).
1421. Florence takes Leghorn.
1434. *Cosimo*, son of *Giovanni de' Medici*, who had been expelled by the Albizzi, returns to Florence.
1434-1537. Elder branch of the Medici at Florence: *Cosimo the Elder* (1434-64); *Piéro de' Medici* (1464-69); *Lorenzo the Magnificent* (1469-92).
1442-1496. Naples ruled by the *House of Aragon*.

a. Rome and the Popes.

1458. *Pius II.* (Æneas Silvius Piccolomini of Pienza).
1464. *Paul II.*
1471. *Sixtus IV.* (Franc. della Rôvere of Albissola).
1484. *Innocent VIII.* (Giov. Batt. Cibo of Genoa).
1492. *Alexander VI.* (Rodrigo Borgia of Játiva in Spain).

1503. *Pius III.* (Franc. Piccolomini of Siena).
Julius II. (Giuliano della Rôvere of Albissola).

1513. *Leo X.* (Giov. de' Medici of Florence).

1522. *Hadrian VI.* (of Utrecht).
1523. *Clement VII.* (Giulio de' Medici of Florence).
1527. Sack of Rome by the unruly imperial troops under Charles of Bourbon, who fell in the attack (Sacco di Roma).

1534. *Paul III.* (Alessandro Farnese).

b. Piedmont, Milan, Venice, Tuscany, Naples.

1450-1535. The *Sforzas* reign at Milan.

1471. The *Este* family dukes of Ferrara.

1494. Piero de' Medici defeated by Charles VIII. of France.
1498. *Girólamo Savonarola* burnt as a heretic.
1502. *Piero Soderini* elected Gonfalionere at Florence.
1503-1707. Naples under the Spanish viceroys.
1512. *Giov. de' Medici* (who became Pope Leo X. in 1513) and *Giuliano de' Medici* reinstated in Florence by Spanish troops.
1512-1519. *Lorenzo*, Piero's son, reigns at Florence.
1515. *Francis I. of France* secures Milan by his victory at Marignano.
1519-1523. *Giulio de' Medici* (who became Pope Clement VII. in 1523) succeeds Lorenzo at Florence.
1521-26, 1527-29. Wars in Italy between Charles V. and Francis I.
1525. Battle of Pavia; Francis I. taken prisoner.
1527. Expulsion of the Medici from Florence.
1530. Florence taken by the imperial troops. *Alessandro de' Medici* made hereditary duke.
1535-1713. Milan under Spanish rule.
1537. Murder of Duke Alessandro of Florence.

a. Rome and the Popes.

1550. *Julius III.* (Giov. Maria del Monte).
1555. *Marcellus II.*
Paul IV. (Gian Pietro Caraffa of Naples).
1559. *Pius IV.* (Giov. Angelo de' Medici of Milan).
1566. *Pius V.* (Ghislieri of Piedmont).
1572. *Gregory XIII.* (Ugo Buoncompagni of Bologna).
1582. Institution of the Gregorian Calendar.
1585. *Sixtus V.* (Felice Peretti of the Marches).
1590. *Urban VII.* (Giambattista Castagna of Rome).
Gregory XIV. (Nicc. Sfondrati of Milan).
1591. *Innocent IX.* (Gianantonio Facchinetti of Bologna).
1592. *Clement VIII.* (Ippolito Aldobrandini of Florence).
1605. *Leo XI.* (Al. de' Medici).
Paul V. (Camillo Borghese).
1621. *Gregory XV.* (Al. Ludovisi).
1623. *Urban VIII.* (Maffeo Barberini).
1644. *Innocent X.* (Giambattista Pamfili).
1655. *Alexander VII.* (Fabio Chigi of Siena).
1667. *Clement IX.* (Giul. Rospigliosi).
1670. *Clement X.* (Emilio Altieri).
1676. *Innocent XI.* (Benedetto Odescalchi).
1689. *Alexander VIII.* (Pietro Ottobuoni).

b. Piedmont, Milan, Venice, Tuscany, Naples.

1537-1564. *Cosimo I.*, founds the younger branch of the Medici (ended 1737).

1558-1597. *Alfonso II.* of Ferrara.
1564-1587. *Francesco de' Medici*, Duke, and (in 1569) Grand-Duke of Florence.

a. Rome and the Popes.

1691. *Innocent XII.* (Ant. Pignatelli).
1700. *Clement XI.* (Giov. Franc. Albani).

1721. *Innocent XIII.* (Mich. Ang. de' Conti).

1724. *Benedict XIII.* (Vinc. Maria Orsini).
1730. *Clement XII.* (Lorenzo Corsini).

1740. *Benedict XIV.* (Prosp. Lambertini).

1758. *Clement XIII.* (Carlo Rezzonico of Venice).

1769. *Clement XIV.* (Giov. Ant. Ganganelli of Rimini).
1775. *Pius VI.* (Giov. Angelo Braschi).

b. Piedmont, Milan, Venice, Tuscany, Naples.

1706. Battle of Turin.
1707-1748. Naples under Austrian viceroys.
1713. *Vittorio Amedeo II.* of Piedmont made king and receives Sicily.
1713-1801. Milan under Austria.
1718. Venice cedes Morea to Turkey (Treaty of Passarowitz).
1720. Piedmont obtains Sardinia in exchange for Sicily. Vittorio Amedeo made King of Sardinia.

1730-73. *Carlo Emanuele III.*, King of Sardinia.
1737-1801. Tuscany under Austria. *Francis Stephen of Lorraine*, Grand-Duke of Tuscany (1737-65).
1748-1860. Naples under the Bourbons.
1765-90. *Leopold*, Grand-Duke of Tuscany.
1773-96. *Vittorio Amedeo III.*, King of Sardinia.

1790-1801. *Ferdinand III.*, Grand-Duke of Tuscany.
1796-1797. *Bonaparte's* victorious campaign in Italy. Peace of Campoformio. Cisalpine and Ligurian Republic.
1796-1802. *Carlo Emanuele IV.*, King of Sardinia.
1797-1805. Venice under Austria.
1799. The Repubblica Partenopea proclaimed at Naples.

a. Rome and the Popes.

1800. *Pius VII.* (Gregorio Barnaba Chiaramonti of Cesena).

1810. Abolition of the temporal power of the Pope.

1810-1814. The States of the Church incorporated with the French empire.

1823. *Leo XII.* (Annib. della Genga of Spoleto).

1829. *Pius VIII.* (Franc. Sav. Castiglioni of Cingoli).

1831. *Gregory XVI.* (Mauro Capellari of Belluno).

1846. *Pius IX.* (Giov. Maria Mastai-Ferctti of Senigallia).

b. Piedmont, Milan, Venice, Tuscany, Naples.

1800. Victory of Bonaparte at Marengo.

1801. Tuscany a republic, then kingdom of Etruria.

1802-1821. *Vittorio Emanuele I.*, King of Sardinia.

1805-1814. Kingdom of Italy erected, embracing Lombardy, Venetia, S. Tyrol, and Istria, with Milan as capital (*Napoleon* king, *Eugène Beauharnais* is viceroy). Piedmont, Genoa, Parma, and Tuscany ceded to France.

1806-1808. *Joseph Bonaparte*, King of Naples.

1808-1815. *Joachim Murat*, King of Naples.

1814-1824. *Ferdinand III.* reinstated as grand-duke of Tuscany.

1814. Lombardy, with Venice, regained by Austria.

1816-1825. *Ferdinand I.*, King of the Two Sicilies.

1821-1831. *Carlo Felice*, King of Sardinia. With him the senior branch of the House of Savoy becomes extinct.

1824-1859. *Leopold II.*, Grand Duke of Tuscany.

1831-1849. *Carlo Alberto* (of the collateral branch of Carignano), King of Sardinia.

1848-1849. War between Sardinia and Austria. Carlo Alberto abdicates after his defeat at Novara.

1849. *Vittorio Emanuele II.*, King of Sardinia.

1859. *Napoleon III.* and *Victor Emmanuel II.* join forces against

Austria. Victories of Magenta and Solferino. Lombardy is awarded to Sardinia.

1860. Savoy and Nice ceded to France. Tuscany, Modena, Parma, most of the States of the Church, and Naples joined to Sardinia. With consent of the new parliament, Victor Emmanuel on 10th March, 1861, takes the title of 'King of Italy'.

1866. War against Austria. Venice incorporated with Italy.

1870. Rome becomes incorporated with the kingdom of Italy.

1878. Death of Victor Emmanuel II — *Umberto I.*, King. — *Leo XIII.* (Gioacchino Pecci, of Carpineto), Pope.

1900. King Humbert assassinated; succeeded by *Vittorio Emanuele III.*, b. 1869 (m. Elena, Princess of Montenegro, b. 1873).

1903. *Pius X.* (Ginseppe Sarto, of Riese; b. 1835), Pope.

X. List

of Artists mentioned in the Handbook,

with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; flor. = floruit; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Ferr. = Ferrarese, Flem. = Flemish, Flor. = Florentine, Fr. = French, Gen. = Genoese, Ger. = German, Lom. = Lombard, Mant. = Mantuan, Mil. = Milanese, Mod. = Modenese, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

Agorakritos, Greek S., pupil of Phidias, ca. 436-424 B.C.

Albani, Franc., Bol. P., 1578-1660.

Alberti, Leon Bat., Flor. A., 1404-72.

Albertinelli, Mariotto, Flor. P., 1474-1515.

Alcamenes, Greek S., pupil of Phidias, ca. 436-398 B.C.

Alessi, Galeazzo, A., follower of Michael Angelo, 1512-72.

Alfani, Domenico di Paris, Umbr. P., 1483-1556.

Algardi, Al., Bol. S., A., 1592-1654.

Allegri, Ant., see *Correggio*.

Allóri, Al., Flor. P., 1535-1607.

—, *Cristôfano*, Flor. P., 1577-1621.

Alunno, Niccolò, see *Foligno*.

Amadéo (Amadio), Giov. Ant., Lom. S., A., 1447-1522.

Ammanati, Bart., Flor. A., S., 1511-92.

Angelico da Fiésole, Fra Giov., Flor. P., 1387-1455.

Aquila, Silvestro d' (Silv. l'Ariscola), S., 15th cent.

Arca, Nicc. dell', Bol. S., d. 1494.

Arnolfo di Cambio, see *Cambio*.

Auria, Dom. d', Neap. S., pupil of Giov. da Nola, d. 1585.

Avanzi, Jacŏpo degli, Bol. P., second half of 14th century.

Baccio d'Agnŏlo, Flor. A., S., 1462-1543.

Bagnacavallo (Bart. Ramenghi), Bol. & Rom. P., 1484-1542.

Baldovinetti, Alessio, Flor. P., 1427-1499.

Bambaia, il (Agostino Busti), Mil. S., ca. 1480-1548.

Bandinelli, Baccio, Flor. S., 1493-1560.

Bandini, Giov. (dall' Opera), Flor. S., pupil of Bandinelli, 1570.

Barbarelli, Giorgio, see *Giorgione*.

Barbieri, see *Guercino*.

Barili, Ant. and *Giov.*, Sien. wood-carvers, early 16th cent.
Barna or *Berna*, Sien. P., d. 1387.
Baroccio, Federigo, Rom. P., imitator of Correggio, 1528-1612.
Bartolo, Taddeo, see *Taddeo.*
Bartolomeo della Porta, Fra, Flor. P., 1475-1517.
Basaiti, Marco, Ven. P., c. 1470-1530.
Bassano, Franc. (da Ponte), the Elder, father of Jacŏpo, Ven. P., ca. 1500.
—, *Franc. (da Ponte), the Younger*, son of Jacŏpo, Ven. P., 1548-90.
—, *Jacŏpo (da Ponte)*, Ven. P., 1510-92.
—, *Leandro (da Ponte)*, son of Jacŏpo, Ven. P., 1558-1623.
Batoni, Pompeo, Rom. P., 1708-87.
Bazzi, Giov. Ant., see *Sodoma.*
Beccafumi, Domenico, Sien. P., 1486-1551.
Begarelli, Ant., Mod. S., 1498-1565.
Bellini, Gentile, brother of Giovanni, Ven. P., ca. 1429-1507.
—, *Giovanni*, Ven. P., ca. 1430-1516.
—, *Jacŏpo*, father of Giovanni and Gentile, Ven. P., ca. 1400-71.
Belotto, Bern., see *Canaletto.*
Bergamasco, Gugl., Ven. A., d. 1550.
Bernardi, Giov., da Castel Bolognese, Bol. goldsmith, 1495-1555.
Bernini, Giov. Lorenzo, Rom. A., S., 1598-1680.
Bertoldo di Giovanni, Flor. S., pupil of Donatello and teacher of Michael Angelo, d. 1491.
Betti, Bernardino, s. *Pinturicchio.*
Bissolo, Franc., Ven. P., 1464-1545.
Boccacino, Boccaccio, Crem. and Ven. P., ca. 1460-1518.
Bologna, Giov. da, or *Giambologna (Jean de Boullogne* of Douai), Flem. and Flor. S., 1529-1608.
Boltraffio, Giov. Ant., Mil. P., pupil of Leonardo, 1467-1516.
Bonannus, Pis. A., S., about end of 12th century.
Bonifazio the Elder (Veronese), d. 1540; *Younger*, d. 1553; *Youngest*, flor. ca. 1555-79, Ven. P.
Bonvicino, see *Moretto.*
Bordone, Paris, Ven. P., 1500-71.
Borgognone, Ambrogio, da Fossano, Mil. P., d. 1523.
Borromini, Franc., Rom. A., S., 1599-1667.
Botticelli, Al. or *Sandro (Al. Filipepi)*, Flor. P., 1444-1510.
Bourguignon, Guill. (*G. Courtois*, of St. Hippolyte-sur-Doubs), Rom. P., 1628-79.
—, *Jacques (J. Courtois*, of St. Hippolyte, also called *Borgognone)*, Rom. P., 1621-76.
Bramante, Donato, Umb., Mil., and Rom. A., 1444-1514.
Bregno, Andrea, Lom. and Rom. S., 1421-1506.
—, *Lor.*, Ven. S., d. 1524.
Bril, Paul, Flem. P., 1554-1626.
Bronzino, Angelo, Flor. P., 1502-72.
Brueghel, Pieter, the Elder, Dutch P., 1525-69.
Brunelleschi (Brunellesco), Fil., Flor. A., S., 1377-1446.
Bugiardini, Giuliano, Flor. P., 1475-1554.
Buon, Bart., the Elder, son of Giovanni, Ven. A., S., d. ca. 1465.
—, *Bart., the Younger, Bergamasco*, Ven. P., after 1500.
—, *Giov.*, Ven. A., S., d. before 1443.
—, *Pantaleone*, son of Giovanni, Ven. A., S., 15th century.
Buonarroti, see *Michael Angelo.*
Buonconsiglio, Giov. (called *Marescalco*), Vic. P., flor. ca. 1497-1537.
Buonfigli (or *Bonfigli*), *Benedetto*, Umbr. P., ca. 1420-1496.
Busti, see *Bambaja.*

Caccini, Giov. Batt., Flor. P., 1562-1612.
Cagnacci (Canlassi), Guido, Bol. P., 1601-81.
Caliari, Benedetto, brother of P. Veronese, Ven. P., 1538-98.
—, *Paolo*, see *Veronese.*
Camaino, Tino di, Sien. P., d. 1339.
Cambiaso, Luca, Gen. P., 1527-85.
Cambio, Arnolfo di, Flor. A., S., 1232-1301.
Campagna, Girolămo, Ven. S., pupil of J. Sansovino, ca. 1550-1623.
Canaletto (Antonio Canale), Ven. P., 1697-1768.
— *(Bern. Belotto)*, Ven. P., 1724-80.
Canova, Antonio, S., 1757-1832.
Caprina, Meo del, Rom. A., 1430-1501.
Caracci, Agost., Bol. P., 1557-1602.
—, *Annibale*, brother of Agostino, Bol. P., 1560-1609.
—, *Lodovico*, Bol. P., 1555-1619.
Caradosso, see *Foppa.*
Caravaggio, Michelangelo Amerighi da, Lomb., Rom., and Neap. P., 1569-1609.

Caravaggio, Polidóro da, Rom., Neap., and Sicil. P., 1495-1543.
Carpaccio, Vittore, Ven. P., ca. 1480-1520.
Castagno, Andrea del, Flor. P., 1390-1457.
Castiglione, Benedetto, Gen. P., 1616-70.
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-1572.
Ciccione, Andrea, Neap. A., S., d. 1457.
Cignani, Carlo, Bol. P., 1628-1719.
Cigoli (Lod. Cardi da), Flor. P., 1559-1613.
Cima (Giov. Bat. C. da Conegliano), Ven. P., 1489-1516.
Cimabúe, Giov., Flor. P., b. ca. 1240, d. after 1302.
Civitali, Matteo, of Lucca, S., 1435-1501.
Claude Lorrain (Gellée), French P., 1600-1682.
Conegliano, G. B. da, see *Cima*.
Correggio (Antonio Allegri da), Parm. P., 1494-1534.
Cortona, Piet. (Berettini) da, Flor. A., P., and decorator, 1596-1669.
Cosmati, The, Rom. S. and mosaicists, 13th cent.
Cossa, Franc., Ferr. and Bol. P., d. 1477.
Costa, Lor., Ferr. and Bol. P., 1460-1535.
Credi, Lorenzo di, Flor. P., 1459-1537.
Crivelli, Carlo, Ven. P., flor. ca. 1468-93.
Crónaca (Simone Pollaiuolo), Flor. A., 1454-1508.

Danti, Vinc., Flor. S., 1530-76.
Deferrari, Defendente (da Chivasso), Pied. P., ca. 1500.
Dolci, Carlo, Flor. P., 1616-86.
Domenichino (Dom. Zampiéri), Bol. Rom., and Neap. P., A., 1581-1641.
Donatello (Donato di Niccolò di Betto Bardi), Flor. S., 1386-1466.
Dosso Dossi (Giov. Dosso), Ferr. P., ca. 1479-1542.
Duccio, Agostino d'Antonio di, Flor. S., A., b. 1418, d. after 1481.
— di Buoninsegna, Sien. P., ca. 1285-1320.
Dürer, Albrecht, Ger. P., 1471-1528.
Dyck, Ant. van, Flem. P., 1599-1641.

Eusebio di San Giorgio, Umbr. P., ca. 1510.
Euthycrates, Greek S., son of Lysippus, ca. 300 B. C.
Eutychides, Greek S., pupil of Lysippus, ca. 300 B.C.

Fabriano, Gentile da, Umbr. P., ca. 1370-1428.
Ferrari, Gaudenzio, Pied. and Lom. P., 1471?-1546.
Ferrucci, Andr., Flor. S., 1465-1526.
Fiammingo, Arrigo, of Malines, Rom. P., d. 1601.
Fieravanti, Fieravante, Bol. A., ca. 1380-1447.
Fiésole, Fra Giov. da, see *Angelico*.
—, *Mino da*, Flor. S., 1431-84.
Filarete, Ant. (Ant. Averulino), Flor. A., S., d. after 1465.
Finiguerra, Maso, Flor. goldsmith, 1427-after 1462.
Fiorenzo di Lorenzo, Umbr. P., ca. 1472-1521.
Foggini, Giov. Batt., Flor. S., 1652-1737.
Foligno, Nicc. (Alunno) di Liberatore da, Umb. P., ca. 1430-1502.
Fontana, Carlo, Rom. A., 1634-1714.
—, *Domenico*, Rom. A., 1543-1607.
—, *Giov.*, brother of Dom. Rom. A., 1540-1614.
Foppa, Cristoforo, '*Caradosso*', Lom. and Rom. goldsmith, ca. 1445-1527.
Francesca, Piéro detta (Pietro di Benedetto de' Franceschi), Umbr. Flor. P., ca. 1420-92.
Francesco di Giorgio, Sien. A., S., P., 1439-1502.
— *Napoletano*, P., pupil of Leonardo.
Francia, Francesco (Franc. Raibolini), Bol. P., S., 1450-1517.
—, *Giacómo*, son of Francesco, Bol. P., 1487-1557.
Franciabigio (Franc. Bigio), Flor. P., 1482-1525.
Fuga, Fernando, Flor. A., 1699-1780.
Fungai, Bernardino, Sien. P., d. 1516.

Gaddi, Agnŏlo, Flor. P., pupil of Giotto, 1333-66.
—, *Gaddo*, Flor. P., ca. 1260-1327.
—, *Taddéo*, Flor. P., A., pupil of Giotto, ca. 1300-66.
Gaetano, Scip., Neap. P., 16th cent.
Galilei, Aless., Flor. A., 1691-1737.
Garbo, Raffaeltino del (R. Carli), Flor. P., 1466-1524.
Garófalo (Benvenuto Tisi da), Ferr. P., 1481-1559.
Ghiberti, Lor. (di Cione), Flor. S., 1381-1455.

Ghirlandaio, Dom.(Dom. Bigordi), Flor. P., 1449-94.
—, *Ridolfo*, son of Dom., Flor. P., 1483-1561.
Giocondo, Fra, Veron. and Rom. A., 1435-1515.
Giordano, Luca, surnamed *Fapresto*, Neap. P., ca. 1632-1705.
Giorgione (Giorgio Barbarelli), Ven. P., 1477?-1510.
Giotto (di Bondone), Flor. P., A., S., 1267?-1337.
Giovanni da San Giovanni (Giov. Manozzi), Flor. P., 1599-1636.
Gozzôli, Benozzo, Flor. and Pis. P., pupil of Fra Angelico, 1420-ca. 97.
Granacci, Franc., Flor. P., 1469-1543.
Guercino, il (Giov. Franc. Barbieri), Bol. and Rom. P., 1591-1666.

Holbein, Hans, the Younger, Ger. P., 1497-1543.
Honthorst, Gerh. (Gherardo della Notte), Dutch. P., 1590-1656.

Imôla, Innocenzo da (Inn. Francucci), Bol. P., 1494-1550.

Juvara, Fil., Rom., Pied., and Lom. A., 1685-1735.

Kephisodotus, the Elder, Grk. S., father of Praxiteles, 4th cent. B.C.
—, *the Younger*, son of Praxiteles, beginning of 3rd cent. B.C.
Kranach, Lukas, Ger. P., 1472-1553.
Kritios, Grk. S., 5th cent. B.C.

Landini, Taddeo, Flor. and Rom. S., d. 1594.
Lanfranco, Giov., Bol., Rom., and Neap. P., 1581?-1675.
Laurana, Franc., of Istria, Sicil. S., ca. 1468-90.
Le Brun, Charles, Fr. P., 1619-90.
Legros, Pierre, Fr. P., 1656-1719.
Leochares, Greek S., middle of 4th cent. B.C.
Leonardo da Vinci, Flor. and Milan. P., S., A., 1452-1519.
Leopardi, Al., Ven. S., A., d. 1522.
Liberale da Verona, Ver. P., 1451-1536.
Libri, Girol. dai, Ver. P., 1474-1566.
Licinio, Bernardino, Bergam. and Ven. P., flor. ca. 1511-44.
Ligorio, Pirro, Rom. A., d. 1580.
Lionardo da Vinci, see *Leonardo*.
Lippi, Filippino, Flor. P., 1459-1504.
—, *Fra Filippo*, father of Filippino, Flor. P., 1406-69.
Lombardi (Pietro, d. 1515; *Ant.*, d. 1516; *Tullio*, d. 1559; *Girol.*, etc.), Ven. A., S.
Longhena, Bald., Ven. A., 1604-75.
Lorenzetti, Ambrogio and *Pietro*, Sien. P., first half of 14th cent.
Lorenzetto (Lorenzo di Lodovico), Flor. and Rom. A., S., 1489-1541.
Lotto, Lorenzo, Ven. P., 1480-1556.
Luini, Bernardino, Lom. P., ca. 1470-1532.
Lunghi, Mart., the Elder, Rom. A., 16th cent.
—, *Onorio*, Rom. A., son of preceding, 1561-1619.
—, *Mart., the Younger*, son of the last, Rom. A., d. 1657.
Lysippus, Greek S., 4th cent. B.C.

Maderna, Carlo, Rom. A., 1556-1629.
—, *Stefano*, Lom. Rom. S., 1571-1636.
Mainardi, Seb., Tusc. P., d. 1513.
Maiano, Benedetto da, Flor. A., S., 1442-97.
—, *Giuliano*, brother of preceding, Flor. A., 1432-90.
Manni, Giannicola di Paolo, Umbr. P., d. 1544.
Mantegna, Andrea, Pad. and Mant. P., 1431-1506.
Maratta, Carlo, Rom. P., 1625-1713.
Marcantonio Raimondi, Bol. and Rom. engraver, ca. 1488-1527.
Marconi, Rocco, Ven. P., d. 1529.
Margaritone, P. and S., of Arezzo, 1236?-1313.
Mariano, Lor. di, surnamed *il Marrina*, Sien. S., 1476-1534.
Martini, Simone (Sim. di Martino), Sien. P., 1283-1344.
Marziale, Marco, Ven. P., flor. ca. 1492-1507.
Masaccio (Tommaso di Ser Giovanni Guidi da Castel San Giovanni), Flor. P., 1401-28.
Masolino (Tommaso di Cristôfano Fini), Flor. P., 1383-1440?
Massegne, Giacomello and *Pierpaolo delle*, Ven. S., flor. ca. 1388-1417.
Mazzolino, Lod., Ferr. P., 1481-1530.
Mazzoni, Guido ('*il Modanino*'), Mod. S., 1450-1518.
Melozzo da Forlì (Melozzo degli Ambrosi), P., 1438-1494.
Memmi, Lippo, Sien. P., d. 1356.
Menelaus, Rom. S., time of Augustus.
Mengs, Ant. Raph., Ger. P., 1728-79.

Messina, Antonello da, Sicil. and Ven. P., d. ca. 1493.
Metsu, Gabr., Dutch P., ca. 1630-67.
Michael Angelo Buonarroti, Flor. and Rom. S., P., A., 1475-1564.
Michelozzo, Flor. A., S., 1396-1472.
Mignard, Pierre, French P., 1612-95.
Montagna, Bart., Vic. P., ca. 1450-1523.
Montelupo, Baccio da, Flor. S., P., 1469-1535.
—, *Raffaello da*, son of preceding, Flor. S., 1505-1567.
Montórsoli, Fra Giov. Ang., Flor. S., 1507-63.
Moretto da Brescia (Alessandro Bonvicino), Bresc. P., 1498-1555.
Morone, Franc., Veron. P., 1474-1529.
Moroni, Giov. Batt., Bergam. and Bresc. P., ca. 1520-1577.
Murano, Ant. and *Bart.*, s. *Vivarini*.
—, *Giov. da*, see *Alemanno*.
Murillo, Bartolomé Estéban, Span. P., 1617-82.
Muziano, Girol., Bresc. and Rom. P., 1530-92.
Myron, Greek S., 5th cent. B.C.

Nanni (d'Antonio) di Banco, Flor. S., ca. 1373-1420.
Nola, Giov. da (Giov. Merliano), Neap. P., 1478-1558?

Oggiono, Marco d', Milan. P., pupil of Leonardo, ca. 1470-1530.
Orcagna (Andr. di Cione), Flor. A., S., P., pupil of Giotto, 1329-1368.

Pacchia, Girolamo del, Sien. P., 1477-ca. 1535.
Padovanino (Al. Varotari), Ven. P., 1590-1650.
Paggi, Giov. Batt., Gen. P., 1554-1627.
Palladio, Andr., Vicent. and Ven. A., 1518-80.
Palma Giovane, Jac., Ven. P., 1544-1628.
—, *Vecchio (Jac. Negretti)*, Ven. P., 1480-1528.
Palmezzano, Marco, of Forlì, P., ca. 1456-1537.
Pannini, Giov. Paolo, Rom. P., 1695-1764.
Parmigianino (Franc. Mazzola), Parm. P., 1503-40.
Pasiteles, Græco-Rom. S., 72-48 B.C.
Pedrini, Giov. (Gianpietrino), Lom. P., pupil of Leonardo, flor. ca. 1508-21.
Pellegrini, see *Tibaldi*.
Penni, Franc. (il Fattore), Flor. and Rom. P., pupil of Raphael, 1488-1528.
Perin del Vaga, see *Vaga*.
Perugino, Pietro (Pietro Vanucci), Umbr. and Flor. P., teacher of Raphael, 1446-1524.
Peruzzi, Baldassare, Sien. and Rom. A., P., 1481-1537.
Phidias, Greek S., 500-430 B.C.
Piéro di Cosimo (Pietro di Lorenzo), Flor. P., 1462-1521.
Pietro, Giov. di, see *Spagna*.
—, *Lor. di*, see *Vecchietta*.
Pinturicchio (Bernardino Betti), Umbr. P., 1454-1513.
Piombo, Seb. del, see *Sebastiano*.
Pisano, Andrea (And. di Ugolino Nini), Pis. P., 1273-1348.
—, *Giov.*, Pis. S., A., son of Niccolò, 1250- ca. 1328.
—, *Niccolò*, Pis. S., A., ca. 1206-80.
Poccetti, Bernardino, Flor. P., 1542-1612.
Pollaiuolo, Ant., Flor. S., P., A., 1429-98.
—, *Piero*, Flor. S., P., 1443- ca. 96.
Polycletus, Greek S., 5th cent. B.C.
Ponte, Ant. da, Ven. P., second half of 16th cent.
Pontormo, Jac. (Carrucci) da, Flor. P., 1494-1557.
Ponzio, Flaminio, Rom. A., ca. 1570-1615.
Pordenone (Giov. Ant. Sacchi da P.), Friulian and Ven. P., 1483-1539.
Porta, Bart. della, see *Bartolomeo*.
—, *Giac. della*, Lom. A., S., 1541-1604.
—, *Giov. Batt. della*, Rom. S., 1539-1594.
—, *Guglielmo della*, Lom. and Rom. S., d. 1577.
Poussin, Gaspard (G. Dughet), French P., 1613-75.
—, *Nicolas*, French P., 1594-1665.
Pozzo, Andrea, Jesuit, P., A., and decorator, 1642-1709.
Praxiteles, Greek S., ca. 364 B.C.
Primaticcio, Nicc., Bol. and Mant. P., 1490-1570.
Procaccini, Camillo, Mil. P., 1546-ca. 1609.
—, *Ercole, the Elder*, father of Camillo, Mil. P., 1522 - after 1591.

Quercia, Jac. della (or *J. della Fonte*), Sien. S., 1374-1438.

Raffaello dal Colle, Rom. P., 1490-1540.
— *Santi da Urbino*, Umbr., Flor. and Rom. P., A., 1483-1520.
Rainaldi, Carlo, Rom. A., 1611-91.
Raphael, see *Raffaello*.
Rembrandt, Harmensz, van Ryn, Dutch P., 1606-69.
Reni, Guido, Bol. P., 1574-1642.
Ribera, Gius., 'lo Spagnoletto', Span. and Neap. P., 1588-1656.
Riccio (Andrea Briosco), Pad. S., A., 1470-1532.
Rizzo, Ant., Ver. and Ven. S., A., ca. 1430-98.
Robbia, Andrea della, Flor. S., 1437-1528.
—, *Giov. della*, son of Andrea, Flor. S., 1469-1529?.
—, *Luca della*, Flor. S., 1400-82.
Rodari, Tom., Lom. S., A., ca. 1487-1533.
Romanino, Girol., Bresc. P., 1485-1566.
Romano, Giulio (G. Pippi), Rom. and Mant. P., A., 1492-1546.
—, *Paolo (di Mariano di Tuccio Taccone)*, Rom. S., d. 1470?.
Rondinelli, Niccolò, Ravenna and Ven. P., ca. 1500.
Rosa, Salvator, Neap. and Rom. P., 1615-73.
Rosselli, Cosimo, Flor. P., 1439-1507.
Rossellino, Ant. (Ant. di Matteo Gamberelli), Flor. S. A., 1427-78?.
—, *Bern.*, brother of Antonio, Flor. and Rom. A., S., 1409-64.
Rossi, Properzia de', Bol. S., 1490-1530.
—, *Vincenzo de'*, Flor. S., 16th cent.
Rovezzano, Benedetto da, Flor. S., 1476-1556.
Rubens, Peter Paul, Flem. P., 1577-1640.
Ruysdael, Jacob van, Dutch P., ca. 1628-82.
Rustici, Giov. Franc., Flor. S., 1474-1552.

Sacchi, A., Rom. P., 1598?-1661.
Salaino, Andr., Milan. P., pupil of Leonardo, flor. ca. 1495-1515.
Salerno, Andr. da (Andr. Sabattini), Neap. P., pupil of Raphael, 1480-1545.
Salimbeni, Ventura, Sien. P., 1557?-1613.
Salviati, Franc., Flor. and Rom. P., 1510-63.
Sangallo, Antonio da, the Elder, Flor. A., 1455-1534.
—, *Antonio da, the Younger*, Flor. A., 1485-1546.
—, *Francesco da*, son of Giuliano, Flor. S., 1494-1576.
—, *Giuliano da*, brother of Ant. the Elder, Flor. A., 1445-1516.
Sanmichele, Michele, Ver. A., 1484-1559.
Sano di Pietro (di Domenico), Sien. miniature-painter, 1406-81.
Sansovino, Andrea da (Andrea Contucci, of Monte Sansavino), Flor. and Rom. S., 1460-1529.
—, *Jac. (J. Tatti)*, pupil of Andrea, Flor., Rom., and Ven. A., S., 1486-1570.
Santa Croce, Girol. da, Ven. P., d. ca. 1550.
Santi, Giov., father of Raphael, Umbr. P., ca. 1450-1494.
—, *Raffaello*, see *Raffaello*.
— *di Tito*, Flor. P., 1538-1603.
Saraceni, Carlo, 'Veneziano', Ven. and Rom. P., 1585-1625.
Sarto, Andrea del (Andrea d'Agnôlo), Flor. P., 1486-1531.
Sassoferrato (Giov. Batt. Salvi), Rom. P., 1605-85.
Savoldo, Girol., Bresc. P., 1508-48.
Scamozzi, Vinc., Ven. P., 1552-1616.
Schiavone (Andrea Meldolla), Ven. P., ca. 1522-82.
Sebastiano del Piombo (S. Luciani), Ven. and Rom. P., 1485-1547.
Segaloni, Maso, Flor. A., 17th cent.
Sermoneta, Girol. Sicciolante da, Rom. P., d. 1580.
Sesto, Cesare da, Mil. P., pupil of Leonardo, d. before 1521.
Settignano, Desiderio da, Flor. S., 1428-64.
Signorelli, Luca, Tusc.-Umbr. P., ca. 1450-1523.
Sirani, Elisabetta, Bol. P., 1638-65.
Sôdoma, il (Giov. Ant. Bazzi), Lom., Sien., and Rom. P., ca. 1477-1549.
Sogliani, Giov. Ant., Flor. P., 1492-1544.
Solari, Cristoforo, 'il Gobbo', Mil. S., A., d. ca. 1525.
Solario, Andrea (del Gobbo), Lom. P., flor. ca. 1460-1515.
Spagna (Giov. di Pietro), Umbr. P., d. ca. 1530.
Spagnoletto, see *Ribera*.
Squarcione, Franc., Pad. P., 1397-1474.

Stephanus, Græco-Rom. S., first cent. B.C.
Strozzi, Bern. (il Cappuccino or *Prete Genovese)*, Geu. P., 1581-1644.
Subleyras, Pierre, French P., 1699-1749.
Sustermans, Justus, Flem. P., 1597-1681.

Tacca, *Pietro*, Flor. S., pupil of Giov. da Bologna, ca. 1580-1640.
Taddeo (di) Bartolo, Sien. P., 1362-1422?.
Tempesta, Ant., Rom. P., 1637-1701.
Teniers, David, the Younger, Flem. P., 1610-90.
Thorvaldsen, Bertel, of Copenhagen, S., 1770-1844.
Tibaldi (Pellegrino Pellegrini), Bol. A., P., 1532-96.
Tiépolo, Giov. Batt., Ven. P., 1693-1770.
Timarchos, Greek S., son of Praxiteles, 4th cent. B.C.
Tintoretto, Dom. (D. Robusti), son of next, Ven. P., 1562-1637.
—, *il (Jac. Robusti)*, Ven. P., 1518-94.
Tisi, Benv., see *Garofalo*.
Titian (Tiziano Vecelli di Cadore), Ven. P., 1477-1576.
Torriti, Jacobus, Rom. mosaicist, second half of 13th cent.
Tribŏlo (Nicc. Pericŏli), Flor. S., 1485-1550.
Tura, Cosimo, Ferr. P., 1432-96.

Uccello, *Paolo (Paolo di Dono)*, Flor. P., 1397-1475.
Udine, Giov. (Nanni) da, Ven. and Rom. P., 1487-1564.

Vacca, *Flaminio*, Rom. S., end of 16th cent.
Vaga, Perin del, Flor., Rom., and Gen. P., pupil of Raphael, 1499-1547.
Valentin, French P., 1601-34.
Vanni, Franc., Sien. P., 1565-1609.
Vanucci, Pietro, see *Perugino*.
Vanvitelli, Lodov., Rom. P., A., 1700-73.
Vasâri, Giorgio, Flor. P., A., and writer on art, 1512-74.
Vecchietta (Lorenzo di Pietro), Sien. S., A., P., 1412-80.
Vecelli, Tiziano, see *Titian*.
Velazquez (Diego Rodriguez de Silva V.), Span. P., 1599-1660.
Venusti, Marcello, Rom. P., pupil of Michael Angelo, 1515-79.
Veronese, Paolo (P. Caliâri), Ver. and Ven. P., 1528-88.
Verrocchio, Andrea (A. de' Cioni), Flor. S., P., 1436-88.
Vignŏla (Giac. Barozzi), Bol. and Rom. A., 1507-73.
Vinci, Leonardo da, see *Leonardo*.
Viti, Timoteo (Tim. della Vite), Bol. and Umbr. P., 1467-1523.
Vittoria, Al., Ven. S., A., 1525-1608.
Vivarini, Alvise (also called *Luigi*), Ven. P., flor. ca. 1464-1501.
—, *Ant. (Ant. da Murano)*, Ven. P., flor. 1440-70.
—, *Bart. (Bart. da Murano)*, Ven. P., flor. 1450-99.
Volterra, Daniele da (D. Ricciarelli), Rom. P., S., pupil of Michael Angelo, 1509-66.

Weyden, *Rogier van der*, Flem. P., ca. 1400-64.
Wouverman, Philips, Dutch P., 1619-68.

Zampieri, see *Domenichino*.
Zucchĕro (Zuccaro), Federigo, Flor. P., 1560-1609.
—, *Taddeo*, Flor. P., 1529-68.

Contractions of Proper Names.

Ag. = Agostino.	Bern. = Bernardo.	Jac. = Jacŏpo.
Al. = Alessandro.	Dom. = Doménico.	Lod. = Lodovíco.
And. = Andrea.	Fil. = Filippo.	Lor. = Lorenzo.
Ann. = Annibale.	Franc. = Francesco.	Nicc. = Niccolò.
Ant. = Antonio.	Giac. = Giacŏmo.	Rid. = Ridolfo.
Bald. = Baldassare.	Giov. = Giovanni.	Seb. = Sebastiano.
Bart. = Bartoloméo.	Girol. = Girólămo.	Tom. = Tommáso.
Batt. = Battista.	Gius. = Giuseppe.	Vinc. = Vincenzo.
Benv. = Benvenuto.	Gugl. = Guglielmo.	Vitt. = Vittore.

XI. Notes on Art Terms.

Ambo, reading-desk at entrance to choir in early Christian basilicas, on the right for the Gospel, on the left for the Epistle.
Apse, *apsis*, *tribuna*, semicircular or polygonal end of choir (comp. Basilica).
Archaic, very ancient; 'archaic style', imitation of ancient.
Attic, *attica*, low story, with pilasters, to crown façade.
Baptistery, baptismal chapel, generally round or octagonal.
Baroque, latest Renaissance style.
Basilica, early rectangular church with lofty nave, ending in a recess and with lower aisles.
Breccia, *broccatello*, marble conglomerate.
Campanile, detached church-tower.
Campo santo, *Cimitéro*, burial-ground.
Cancellae, choir-screens in basilicas.
Certosa, Carthusian monastery.
Ciborium, altar-tabernacle, receptacle for the host.
Cinquecento, 16th century.
Cipollino, white, green-veined, Euboean marble.
Cippus, square boundary stone; less properly, tombstone, often hollowed to contain ashes.
Confessio, tomb of saint beneath high-altar, origin of crypt.
Cosmato, mosaic and inlaid work in Roman churches, called after the artists of that name.
Diptych, *diptychon*, double, folding tablet, in wood, metal, ivory, etc.
Drum, cylindrical base of dome.
Gems, cut stones; *cameo*, with figures in relief; *intaglio*, incised.
Giallo antico, yellow (red-veined) Numidian marble.
Hellenistic Art, later style, after the time of Alexander the Great.
Lantern, miniature tower crowning dome.
Loggia, balcony, arcade, hall borne by columns.
Madonna, Virgin and Child.
Municipio, municipality; often, town-hall.
Nero antico, black Laconian marble.
Niello, engraved silver, filled with black metallic cement.
Palazzo comunale, *pubblico*, town-hall.
Pavonazzetto, yellow, blue-veined marble.
Peperino, volcanic tufa, from vicinity of Rome.
Placettes, small bronze slabs with reliefs.
Porta santa, Breccia marble, with red, white, black, blue, and violet combined (used for the Porta Santa, p. 271).
Predella, small transverse painting, under altar-piece.
Putti, figures of children.
Quattrocento, 15th century.
Rosso antico, brownish-red Greek marble.
Rustica, rough blocks of stone, smoothed at edges only.
Travertine, limestone from near Tivoli.
Triclinium, ancient dining-table, usually for three.
Triumphal Arch, in churches, archway forming entrance to choir.
Vescovado, bishopric; also episcopal palace.
Villa, country-house with garden; also a public park; the house itself is usually called *Casino* or *Palazzo*.

I. NORTHERN ITALY.

1. From Paris (Geneva) to Turin by the Mont Cenis . . 1
2. From Lucerne to Milan. St. Gotthard Railway . . 3
3. From Lausanne to Milan and Genoa. Simplon Line . 9
4. Lago Maggiore. Lakes of Lugano and Como . . . 12
5. Milan 24
   Excursion to the Certosa di Pavia, 36.
6. From Milan to Verona. Brescia 38
   From Brescia to Parma, 40.
7. From Milan by Novara to Turin, and thence by Alessandria to Genoa 40
8. Turin 42
9. From Milan to Genoa 48
10. From Innsbruck over the Brenner to Verona. Lago di Garda 49
11. Verona 54
12. From Verona to Mantua and Modena 60
13. From Verona to Venice by Vicenza and Padua . . . 62
14. From Vienna to Venice by Pontebba 66
15. Venice 68
    a. Piazza of St. Mark and Environs 74. — b. Riva degli Schiavoni and E. Quarters 79. — c. Islands of S. Giorgio Maggiore and Giudecca. The Academy 80. — d. The Grand Canal 84. — e. From the Piazza of St. Mark across the Rialto Bridge to the W. Quarters 89. — f. From the Piazza of St. Mark to the N. Quarters 92. — g. Excursions 94.
16. From Milan to Parma, Modena, and Bologna . . . 95
    From Parma (Milan) to Sarzana (Spezia, Pisa), 97.
17. From Venice to Padua, Ferrara, and Bologna . . . 98
18. Bologna 100
    Excursion to Ravenna, 107.
19. From Bologna to Florence by Pistoia 112

1. From Paris *(Geneva)* to Turin by the Mont Cenis.

499 M. Railway in $16^1/_2$-$27^1/_2$ hrs. (fares 91 fr. 50, 62 fr. 15, 40 fr. 70 c.; return-ticket, valid for a month, 147 fr. 10, 106 fr. 25 c.). Trains start from the Gare de Lyon. Travellers are recommended to leave Paris by the night-express (sleeping-cars; voitures de luxe), in order to cross the Alps by daylight. The 'Rome Express' ('train de luxe'; extra fare to Turin 29 fr. 5 c.) leaves Paris on Mon., Thurs., and Sat. in winter. — The 'Peninsular and Oriental Express', a through-train from Calais (London) to Brindisi, runs every Frid.; from Calais to Turin, $20^1/_4$ hrs. (special fares; tickets from the Sleeping Car Co. and P. & O. Co. only).

From Paris to (348 M.) **Culoz** (775 ft.; *Hôtel Folliet; Rail.*

Restaurant), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's Southern France.*

From Geneva to Culoz, 42 M., railway in $1^1/_2$-$2^1/_2$ hrs. (fares 8 fr. 10 c., 6 fr., 4 fr. 45 c.). The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond ($14^1/_2$ M.) *Collonges* the Rhône flows through a narrow rocky defile, which the line quits by the long *Tunnel du Crédo* ($2^1/_3$ M.). Beyond the grand *Valserine Viaduct* the train reaches ($20^1/_2$ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 42 M. *Culoz.*

The train crosses the Rhône, and at ($352^1/_2$ M.) *Chindrieux* reaches the N. end of the *Lac du Bourget* (745 ft.). On the opposite bank is the Cistercian monastery of *Hautecombe.*

362 M. **Aix-les-Bains** (850 ft.; *Splendide-Hôtel Royal; Grand Hôt. Bernascon et Regina; Grand Hôt. d'Albion; Hôt. de la Poste; Hôt. du Centre,* less expensive; and many others), the *Aquae Gratianae* of the Romans, is a fashionable watering-place with 8120 inhab., possessing sulphur-springs (113° Fahr.).

370 M. **Chambéry** (880 ft.; *Hôt. de France; Hôt. de la Poste & Métropole; Hôt. du Commerce*), beautifully situated on the *Leysse,* with 22,100 inhab., is the capital of the Department of Savoy.

$378^1/_2$ M. *Montmélian* (921 ft.). The ancient castle was destroyed in 1705 by Louis XIV. The train now ascends the valley of the *Isère.* — 386 M. *St. Pierre d'Albigny* (buffet), the junction for Albertville and (32 M.) Moûtiers-en-Tarentaise; the town lies on the right bank, commanded by the ruined castle of *Miolans.* — Near ($388^1/_2$ M.) *Chamousset* the line turns to the right and traverses the valley of the *Arc (Vallée de Maurienne),* which here joins the Isère. 422 M. *St. Michel de Maurienne* (2330 ft.). Numerous tunnels. — 428 M. *La Praz* (3135 ft.).

431 M. **Modane** (3465 ft.; *Buffet; Hôtel International et Terminus*) is the seat of the French and Italian custom-house authorities (carriages changed; departure by mid-European time).

The train (view to the right) describes a wide curve round the village, and, passing through two short tunnels, enters the great **Mont Cenis Tunnel,** by which the *Col de Fréjus* (8470 ft.) is penetrated in a S.E. direction; the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel, $7^3/_4$ M. in length, 26 ft. wide, and 19 ft. high, was completed in 1861-70 at a total cost of 75,000,000 fr. It is lighted by lanterns placed at intervals of 500 mètres. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit (25-30 min.), and are recommended to keep the windows shut.

At the S. end of the tunnel is (444 M.) *Bardonnèche* (4125 ft.), the first Italian station. The best views are now to the left. — Near (451 M.) *Oulx* (3500 ft.) the line enters the picturesque valley of the *Dora Riparia.* — Beyond (455 M.) *Salbertrand* nine tunnels are traversed. To the left, between the second and third, a glimpse is

obtained of the little town of *Exilles*, with the frontier-fortress of that name. — Below (461½ M.) *Chiomonte* (2525 ft.) the valley contracts, forming a wild gorge *(Le Gorgie)*, of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, dominated by the *Roche-Melon* (11,604 ft.). When the valley expands, *Susa*, with its Roman triumphal arch, comes in sight on the left. — 465 M. *Meana*. Three tunnels. The train crosses the Dora. — 471 M. *Bussoleno* (1425 ft.) is the junction for (4½ M.) Susa.

At (475 M.) *Borgone* the Dora is crossed. — Beyond (482 M.) *Sant' Ambrogio di Torino* (1160 ft.) the railway traverses the *Chiuse*, a narrow pass between the *Monte Pirchiriano* (right) and the *Monte Caprasio* (left). — 485 M. *Avigliana*. Beyond (488 M.) *Rosta* the valley expands into a broad plain; 491 M. *Alpignano;* 495 M. *Collegno*.

499 M. *Turin*, see p. 42.

2. From Lucerne to Milan. St. Gotthard Railway.

173 M. Express (first and second class) in 6 hrs., fast trains in 6½-8¾ hrs. (fares 36 fr. 5, 25 fr. 30, 17 fr. 85 c.), ordinary in 11-11¾ hrs. — Dining-car in the express (déj. 4, D. 5 fr.); also in the Bâle afternoon and the Milan forenoon fast trains between Arth-Goldau (p. 4) and Chiasso (déj. 3½, D. 4 fr.). Passengers by the Bâle forenoon fast train dine at Göschenen (D. with wine 3½ fr., 3rd cl. 1 fr. 60 c.). The night fast trains have sleeping-cars. — Finest views from Lucerne to Flüelen on the *right*, from Flüelen to Göschenen on the *left*, from Airolo to Bellinzona on the *right*, and at Lugano and Como on the *left*. — Custom-house examination at Chiasso (p. 8); in the express it takes place in the luggage-van during the journey.

Lucerne. — *Schweizerhof & Luzerner Hof, *Hôtel National, and *Palace Hotel, all of the highest class, on the Schweizerhof-Quai and Quai National; Beaurivage, Hôtel de l'Europe, Swan, all on the lake; Hôtel du Lac, St. Gotthard, Monopole & Métropole, Savoy, Bristol, all near the station; Hôt. des Balances, on the Reuss. Cheaper: Rössli, Sauvage, Engel, etc.

Lucerne (1437 ft.), with 37,000 inhab., capital of the canton of that name, is superbly situated on both banks of the *Reuss*, at the W. end of the *Lake of Lucerne*. The chief sights are the famous *Lion of Lucerne*, designed by Thorvaldsen, being a memorial in honour of the Swiss Guards who fell in defending the Tuileries in 1792, and the adjacent *Gletschergarten* ('glacier garden'), ¼ M. from the Schweizerhof-Quai. A fine view is obtained from the *Gütsch*, at the W. end of the town (by tram and funicular; restaurant). — The steamboat from Lucerne to Flüelen is preferable to the railway in fine weather.

The railway curves round the town (two tunnels), and then skirts the Küssnacht arm of the Lake of Lucerne, with the Rigi opposite.

— 12 M. *Immensee* (1518 ft.), on the Lake of Zug. — 17½ M. *Arth-Goldau* (Restaur.), junction of the line from Zürich. — 21½ M. *Schwyz-Seewen.* — 25 M. *Brunnen,* on the bay of *Uri,* the E. arm of the Lake of Lucerne, which the line now skirts. Several tunnels. — Beyond (32½ M.) *Flüelen* (1515 ft.; Weisses Krenz, Adler) we ascend the broad valley of the *Reuss.* — 34 M. *Altdorf.*

36 M. *Erstfeld* (1558 ft.). — Beyond (41 M.) *Amsteg* (1712 ft.), the train crosses the Kärstelen-Bach by a bridge 175 ft. high (view of the Maderaner-Tal to the left, and of the Reuss-Tal to the right), penetrates the flank of the *Bristenstock* (10,085 ft.) by means of two tunnels, and crosses the Reuss. On the left bank it crosses the Inschialp-Bach and the Zgraggen-Tal, and skirts the mountain, passing through three tunnels and over a viaduct. — Beyond (46 M.) *Gurtnellen* (2428 ft.) it crosses the Gorneren-Bach and the Hägrigen-Bach, and enters the *Pfaffensprung Spiral Tunnel* (1635 yds. long; ascent of 115 ft.). After three short tunnels we cross the lower Meienreuss Bridge. Beyond the *Wattinger Spiral Tunnel* (1199 yds. long; 76 ft. ascent) the train again crosses the Reuss. Tunnel.

51 M. *Wassen* (3050 ft.), a village lying below the station, the church of which, owing to the windings of the line, seems constantly to shift its position. The line is now carried over the imposing middle Meienreuss Bridge (260 ft. high) and through the *Leggistein Spiral Tunnel* (1204 yds. long; 82 ft. ascent), beyond which, for the third time, it crosses the wild ravine by the upper Meienreuss-Bridge. Emerging from the next tunnel on the open hill-side, we see Wassen and the winding line far below, and the Rienzer Stock (9626 ft.) opposite. Then the *Naxberg Tunnel* (1669 yds. long; ascent 118 ft.). Near Göschenen we cross the Göschenen-Reuss (view of the Göschenen-Tal to the right, with the grand Damma Glacier).

56 M. **Göschenen** (3640 ft.; **Rail. Restaurant,* D. incl. wine 3½ fr.; diners here should note that, owing to the crossing of trains, it is not always easy to find one's carriage).

Just beyond the station the train crosses the Gotthard-Reuss and enters the **St. Gotthard Tunnel** (highest point 3786 ft.), which runs due S., 5-6000 ft. below the St. Gotthard Pass. The tunnel is 16,393 yds., or about 9¼ M. in length, 28 ft. broad, and 21 ft. high, and has a double track. It was constructed in 1872-80 at a cost of 56¾ million francs. Trains take 14-25 min. to pass through it. Beyond it are new fortifications on the hill to the right.

66 M. **Airólo** (3750 ft.; *Rail. Restaur.*), in the upper *Ticino Valley.* — The train crosses the Ticino, passes through a tunnel, and enters the defile of *Stalvedro.* The valley expands near (70 M.) *Ambri-Piotta* (3250 ft.). — Beyond (73 M.) *Rodi-Fiesso* (3100 ft.) the Monte Piottino (Platifer) projects into the valley from the N. The Ticino descends the gloomy gorge in waterfalls. The railway crosses the gorge, passes through two short tunnels, and enters the *Freggio*

Spiral Tunnel (1712 yds. long), to emerge, 118 ft. lower, in the Piottino Gorge. We again cross the Ticino in the midst of grand scenery, and thread several short tunnels and the *Prato Spiral Tunnel* (1710 yds. long; 118 ft. descent). Beyond the last short tunnel the fertile valley of Faido, with its fine chestnut-trees, is disclosed to view. Returning to the left bank, we reach —

78 M. *Faido* (2485 ft.), capital of the *Leventina*, quite Italian in character. On the right the Piumogna forms a fine waterfall. — We follow the left bank of the Ticino, traversing a well-wooded district. Cascades descend from the cliffs on either side, the finest being the veil-like fall of the *Cribiasca*, near (82 M.) *Lavorgo*.

Below Lavorgo the Ticino forces its way through the *Biaschina Ravine* to a lower region of the valley and forms a fine waterfall. The railway descends on the left bank by means of two spiral tunnels, each nearly 1 M. long, one below the other: the *Pianotondo Tunnel* (115 ft. descent) and the *Travi Tunnel* (118 ft. descent).

We now reach the lower zone of the Valle Leventina, and cross and recross the Ticino. 87 M. *Giornico* (1480 ft.). 91 M. *Bodio* (1090 ft.). — On the left the Brenno descends from the Val Blenio to the Ticino.

94 M. *Biasca* (970 ft.; Rail. Restaur.), with a Romanesque church on a hill. — 102 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8930 ft.). — Beyond (104 M.) *Castione* the train passes the mouth of the Val Mesocco (Bernardino Route), crosses the *Moësa*, and, beyond the next tunnel, comes in sight of —

106 M. **Bellinzona** (800 ft.; *Rail. Restaur.; Hôtel Suisse et Poste; Cervo, International*, etc.), capital of the canton of Ticino, a thoroughly Italian town (5000 inhab.), junction for Locarno (p. 12) and Luino (p. 12). Above it rise three picturesque castles of the 15th cent.: the *Castello San Michele*, to the W., and the *Castello Montebello* and *Castello Corbario* to the E.

The railway to Milan passes by a tunnel below the Castello di Montebello. — At (108 M.) *Giubasco* the lines to the Lago Maggiore (p. 12) diverge to the right. Our line ascends the slopes of *Monte Cenĕri*. Cadenazzo (p. 11) lies below, on the right. Three tunnels. View, to the right, of the Ticino valley and the N. end of Lago Maggiore. The train penetrates the *Monte Cenĕri* (1807 ft.) by a tunnel, 1840 yds. long. At the S. end, in a sequestered valley, lies (115 M.) *Rivera-Bironico* (1560 ft.). Descending the pretty valley of the *Agno*, we reach (120 M.) *Taverne* (1105 ft.). Near *Lamone* (1033 ft.) the train quits the Agno and threads the *Massagno Tunnel*.

124 M. **Lugano.** — The Station (1110 ft.; Pl. C, 2; **Restaurant;* view, see p. 7) is connected with the town by a road, a footpath, and a cable-tramway (*Funicolare;* Pl. C, 2, 3; fare 10 c.). — The Steamboats (to

Porto Ceresio, for the Lago di Varese; to Ponte Tresa, for the Lago Maggiore; to Porlezza, for the Lake of Como, see p. 18; to Capolago, for the Generoso Railway, see p. 8) have five piers: *Lugano-Centrale* (Pl. C, 3), adjoining the Piazza Giardino (two landing-stages); *Lugano-Piazza Guglielmo Tell* (Pl. C, 4; near the Grand Hotel); *Lugano-Paradiso* (Pl. B, 6), for Paradiso and the Mte. Salvatore; *Lugano-Castagnola* (Pl. G, 4), for Cassarate and Castagnola. Some of the steamers stop at the central pier only.

Hotels (comp. p. xvii; hotel-omnibuses meet trains and steamers). *On the Lake:* *Grand Hôtel & Lugano Palace (Pl. a; B, C, 4), with garden, R. from 5, B. $1^3/_4$, déj. 4, D. 6, omn. $1^1/_2$ fr.; *H. du Parc-Beauséjour (Pl. b; B, 4), with garden, R. from $4^1/_2$, B. $1^3/_4$, déj. 4, D. 6 fr.; *H. Splendide (Pl. c; A, B, 5), Via Antonio Caccia, R. 5-12, B. $1^3/_4$, déj. 4, D. 6 fr.; *Hôt.-Pens. Bellevue au Lac (Pl. h; A, 5), near Paradiso, R. from 4, B. $1^1/_2$, déj. 4, D. 5 fr.; Hôt. Regina-Villa-Ceresio (Pl. re; C, 4), with garden on the lake, R. from $3^1/_2$, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr. — Less expensive: Hôt.-Pens. Lugano (Pl. e; C, 3), on the quay, with small garden, R. 3-6, B. $1^1/_2$, déj. 3, D. 4 fr.; *H. International au Lac, Piazza Gugl. Tell, R. 3-4, B. $1^1/_2$, déj. 3, D. 4 fr.; H.-P. Pfister-Belvedere (Pl. l; C, 4), Piazza Gugl. Tell, R. $2^1/_2$-5, B. $1^1/_4$, D. $3^1/_2$ fr.; Alb.-Ristorante Americana, Piazza Giardino, R. 2-3, B. $1^1/_4$, D. 3 fr.; H. Beau-Site & de la Fontaine, Piazza R. Rezzonico, R. from 2 fr.; H. Garni Walter (Pl. p; C, 3), on the lake, R. $2^1/_2$-4, B. $1^1/_4$, D. $2^1/_2$ fr., well spoken of. — *In the Town:* Hôt. Suisse (Pl. g; D, 3), Via Canova, near the Piazza Giardino, R. $2^1/_2$-$3^1/_2$, B. $1^1/_4$, déj. $2^1/_2$, D. 3 fr.; H. Garni Central, opp. the post-office, R. 2-3, B. 1 fr. 20, déj. $2^1/_2$, D. 3 fr.

Near the Rail. Station: *Hôt. Métropole & Monopole (Pl. x; B, 4), R. 5-9, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr., closed in winter; *H. Bristol (Pl. y; B, 4), R. 4-8, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr.; *H.-P. Beau-Regard & Continental (Pl. i; B, 3), R. 3-6, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr.; *H. St. Gothard Terminus (Pl. k; C, 3), R. 3-6, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$ fr.; *H.-P. Berna & Bella Vista (Pl. r; C, 3), R. $2^1/_2$-5, B. $1^1/_4$, D. 4, S. 3 fr.; Köhler's Hôt. Garni, R. 2-3 fr., with restaurant; H.-P. Luzern (Pl. z; B, 2), R. 2-5, B. $1^1/_4$, D. 3, plain, well spoken of; H.-P. Seeger (Pl. o; C, 2), Via al Colle, R. $2^1/_2$-5, B. $1^1/_4$, D. 3-$3^1/_2$ fr.; to the N., H. Washington & P. Eden (Pl. d; C, 1), R. 3-5, B. $1^1/_2$, déj. 3, D. 4 fr.; Croix Blanche, R. $1^1/_2$-$2^1/_2$, B. 1 fr. 20, D. $2^1/_2$ fr.; H.-P. Erica (Pl. q; C, 2), R. $2^1/_2$-4, B. $1^1/_4$, D. $3^1/_2$ fr.; H. de la Ville-Stadthof & P. Bon Air (Pl. s; C, 2), R. 2-3, déj. $2^1/_2$, D. 3-4 fr.; H. Milan, Gare, et Trois Suisses (Pl. t; C, 2), R. $1^1/_2$-$2^1/_2$, D. 3 fr.

At Paradiso (p. 7): *Gr. Hôt. de l'Europe (Pl. v; A, 6), R. 4-10, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr.; H. Reichmann au Lac (Pl. n; B, 6; closed in winter), R. 3-8, B. $1^1/_2$, D. $4^1/_2$ fr.; *H. Beau-Rivage (Pl. m; A, B, 6; closed in winter), R. 3-6, B. $1^1/_2$, D. 4 fr. (these two have gardens on the lake); *Beha's H. de la Paix, R. 4-8, B. $1^1/_2$, déj. 4, D. 5 fr.; Victoria, R. $2^1/_2$-5, B. $1^1/_2$, D. 4, S. 3 fr.; H. des Anglais, R. from 3, B. $1^1/_2$, D. 5 fr.; Villa Carmen (Pl. u; B, 6); H. Sommer (Pl. w; A, 6), with gardeu; Zürcherhof, on the lake; H.-P. Paradiso (Pl. p; A, 6); H.-P. du Lac; pension at the last seven $6^1/_2$-10 fr. and upwards; H.-P. Meister, R. $2^1/_2$-4, B. $1^1/_4$, D. $3^1/_2$, near the Salvatore tram.

At the villages of *Cassarate* and *Castagnola*, to the E., are pensions for a longer stay, such as Villa Castagnola (Pl. f; G, 3), Villa du Midi, by the steamboat station, Villa Moritz (Pl. mo; H, 6), Riviera, and Quisisana (Pl. li; 4, 6). — Numerous other pensions in various parts of the town and environs, some of them unpretending.

Beer: *Walter* (see above; Munich beer; much frequented); *Saal*, Piazza della Riforma; *Theatre Restaurant* (Pl. D, 3). — Several *Cafés* on the quay, such as *Riviera* (also a confectioner) adjoining Hôt. Lugano (see above).

Post & Telegraph Offices (Pl. D, 3), Via Canova; also at the rail. station (p. 5), at Paradiso (Pl. B, 6), and at Molino Nuovo (Pl. E, 1).

Electric Tramway (10 c.) from Piazza Giardino (Pl. C, D, 3) every

Geograph. Anstalt von

LUGANO
1:16700
0 50 100 200 300 500 Metri
E
F
G
H
Canobbio
Molino nuovo
Madonnetta
Istituto dei Vecchioni
Ospedale
Ponte Madonnetta
Cimitero Vecchio
Luganetto
Macello Pubblico
Stabo Chini
Molinazzo
Bottogno
Viganello
Pazzalino
Albonago
Cassarate
Stabo Torriselli
Liceo
Campo Marzio
Suvigliana
Aldesago
Vallée
Trona
Lugano-Castagnola
Pens. du Midi
Ruvigliana
Villa Bellas
Villa Lepori
Castagnola
Villa Selvana
Cortivo
Villa Favorita
Villa Dolfus
Parkweg
Monte Brè
Gandria
Funicolare
Wagner & Debes, Leipzig

20 min. to (S.) *Paradiso*, (E.) to *Cassarate*, and (N.) to *Molino Nuovo*. — Rowing Boats, with one or two rowers, 2-3 fr. for first hour, $^3/_4$-1$^1/_2$ fr. for each further half-hour. — Motor Boat, 5 fr. per hour.

English Chapel, adjoining the Grand Hôtel (Pl. C, 4).

Lugano (905 ft.), the largest town in *Canton Ticino*, with 13000 inhab., is charmingly situated on the lake of that name (comp. p. 18). The old town, quite Italian in character, with its arcaded houses, open air shops and workshops, and handsome Renaissance church (*S. Lorenzo;* Pl. C, 2), extends from the lake up the hill-side towards the railway station. By the lake and on the hill are numerous villas with large gardens, mostly now hotels and pensions. Beautiful view from the *Terrace* by the railway station: to the S. rises the wooded Monte San Salvatore; to the E., across the lake, is the Monte Caprino; to the right of it, the Monte Generoso (p. 8); on our left are the Monte Brè and Monte Boglia (4060 ft.); to the N. opens the broad valley of the Cassarate, backed by mountains, among which Monte Camoghè (7305 ft.) is conspicuous.

The qnay is planted with trees. Opposite the Central Pier is the *Palazzo Civico* (Pl. C, 3). Further E. is the *Piazza Giardino*, with its gardens. — At the S.W. end of the quay is the old convent-church of *Santa Maria degli Angioli* (Pl. C, 4), containing, on the rood-screen, a large fresco of the Passion by *Bernardino Luini* (1529), with numerous figures; also, on the left wall, and in the 1st chapel on the right, two good altar-pieces by the same master.

Walks. To the S.: by the high-road through the suburb of *Paradiso* (Pl. A, B, 6; electric tram, see above), and along the base of Mte. Salvatore, to the (1$^1/_2$ M.) headland of *San Martino*. — To the E.: from the Piazza dell' Indipendenza (Pl. D, 3), where No. 78, on the right, is the entrance to the shady park of the *Villa Gabrini* or *Ciani* (Pl. D, E, 3; with a marble figure of 'La Desolazione', by V. Vela; fee $^1/_2$-1 fr.), the Via Carlo Cattaneo crosses the ($^1/_4$ M.) Cassarate to ($^3/_4$ M.) *Cassarate* (Pl. G, 3; electric tram, see above), whence the sunny high-road skirting the foot of Monte Brè leads to (1 M.) *Castagnola* (1080 ft.; p. 6).

The *Monte San Salvatore (3000 ft.) is ascended by a funicular or cable-tramway (1800 yds. long; in $^1/_2$ hr.; fare 3, down 2, return-ticket 4, on Sun. and festivals 2 fr.; or, incl. R., S., & B. at the top, 10 fr.). The lower station (Pl. A, 6; 920 ft.; Restaurant, déj. 3, D. 4 fr.) lies at the terminus of the electric tramway (see above), $^1/_4$ M. from the steamboat-pier Lugano-Paradiso. — The line crosses the St. Gotthard railway, and a viaduct (113 yds. long), to the halfway station of *Pazzallo* (1630 ft.; carriages changed). It then ascends over dolomite rock (gradient 6 : 10) to the upper terminus (2800 ft.; Hôtel Kulm), whence we walk in 7 min. to the top (*Vetta;* with a pilgrimage-chapel). Superb view of the Lake of Lugano, the mountains, and their wooded slopes sprinkled with villas. To the E. above Porlezza rises Monte Legnone (p. 20); to the N. above Lugano Monte Camoghè; to the left of this the distant Rheinwald Mts.; to the W. the chain of Monte Rosa and other Valaisian Alps. Morning-light best.

Another pleasant excursion may be made to the *Monte Brè (3050 ft.), to the E. Tramway (see above) to *Cassarate* (Pl. G, 3), and cable-tramway thence (in 3 min., return-ticket 50 c.) to *Suvigliano* (H. Casa Rossa), whence the summit is reached in 1$^3/_4$ hr., by *Aldesago* and *Brè*. Magnificent view.

The Milan railway crosses the *Tassino Valley* by a viaduct 130 ft. high (fine view of Lugano to the left), skirts Monte Salvatore, passes under its N.E. spur, and skirts the W. bank of the lake. From (129½ M.) *Melide* both road and railway cross the lake by a stone causeway (900 yds. long; fine views) to *Bissone*, on the E. bank (p. 18). Two tunnels. — 131 M. *Maroggia*, at the W. base of Mte. Generoso.

134 M. *Capolago* (Rail. Rest.; Hôt.-Pens. du Lac; Hôt. Suisse), near the mouth of the *Laveggio*, station for the Generoso Railway (steamboat from Lugano 4 times daily in summer, in 1-1½ hr.).

From Capolago to the Monte Generoso, rack-and-pinion railway (from 1st April to 31st Oct.) in 1¼ hr.; to Bellavista (Hôt. Generoso) in 54 minutes. Fare to the top and back 10 fr. (Sun. 6 fr.); from Lugano 11 fr. 75 c. (Sun. 8 fr. 75 c.); return-ticket incl. R., B., & D. at the Hôtel Kulm, 18 fr. — The trains start from the pier at Capolago and halt at the *St. Gotthard Rail. Station*. The line ascends the slope (gradient 20-22: 100); view on the right of the fertile Val di Laveggio, girt with wooded hills, and the little town of Mendrisio, and, behind us, of the Lake of Lugano. Just before entering a curved tunnel we catch a glimpse of Monte Rosa. — 2 M. *San Nicolao* (2313 ft.), in the wooded *Val di Solarino*. The line next describes a curve, enters a tunnel, and skirts the mountain-slope, with views as far as Milan and Varese.

3½ M. *Bellavista* (4010 ft.; H. des Alpes). A path leads hence in 8 min. to the Perron, a platform affording a beautiful view of the Lake of Lugano, and of the snow-mountains, from the Gran Paradiso to the St. Gotthard. About ½ M. to the E. of the station is the **Hotel Monte Generoso* (3960 ft.; open from 1st May to 15th Oct.; Engl. Church Service).

Beyond the next tunnel we enjoy several views of the lake. Two more tunnels. 5½ M. *Vetta* (5295 ft.; Hôt. Kulm, R. 3-5, B. 1½, déj. 3½-4, D. 5 fr., connected with the Restaur. Kulm; adjacent, Alb.-Ristor. Clericetti, R. 2-3, D. 4 fr.). — We walk hence in 15 min. to the summit of **Monte Generoso* (5590 ft.). Superb view of the lakes of Lugano, Como, Varese, Lago Maggiore, the Alpine chain from Monte Viso to the Corno dei Tre Signori, and (to the S.) the plain of Lombardy, with the towns of Milan, Lodi, Crema, and Cremona, and the Apennines.

136 M. *Mendrisio* (1180 ft.), a small town with 3400 inhabitants.

141 M. **Chiasso** (765 ft.; *Rail. Restaurant*), the last Swiss village (custom-house; usually a long halt; porters scarce). — The line pierces the *Sasso Cavallasca* by a tunnel 3170 yds. long.

144 M. **Como.** — Stations: 1. St. Gotthard Station *(Staz. Como San Giovanni* or *Mediterranea)*, ½ M. to the S.W. of the quay (electric tram); 2. North Station *(Staz. Como Lago* or *Ferrovie Nord)*, 4 min. E. of the quay, for Saronno (p. 14) and Milan (29 M.; 1¼-1¾ hr.), and for Varese and Laveno (pp. 14, 18); 3. *Stazione Borghi*, a small station on the N. line. — Steamboats, see p. 19.

Hotels. *Gr. Hôt. Plinius, E. of the harbour, Lungo Lario di Levante, a first-class Italian house, R. 4-8, B. 1½, déj. 4, D. 6, omn. 1½ fr. (closed from middle of Nov. to end of Febr.). — In the Piazza Cavour, near the quay: *Gr. Hôt. Volta, R. 3-5, B. 1½, déj. 3, D. 4, omn. 1 fr.; *H. Métropole et Suisse, R. 2½-5, B. 1½, déj. 3, D. 4, omn. 1 fr.; *H. d'Italie & d'Angleterre, R. 2½-5, B. 1½, déj. 3, D. 4½, omn. ¾-1 fr.; Hôt.-Pens. Bellevue, R. from 2½, B. 1¼, omn. ¾ fr.

Como (705 ft.), the Roman *Comum*, capital of a province, with 35,000 inhab. and large silk-factories, lies at the S.W. end of the

0 1 2 3 Kilom. 1:150.000 0 1/2 1 2 Engl. M.

Geograph. Anstalt von Wagner & Debes, Leipzig

Lake of Como (comp. Map, p. 18), and is enclosed by wooded and rocky hills studded with country-houses and villages. From the quay (Piazza Cavour) a street leads S. E. to the Piazza del Duomo, on the left side of which is the *Broletto* (built in 1215; restored in 1900), with its alternate courses of black and white stone. The *Cathedral*, one of the best in N. Italy, built entirely of marble in the Gothic style after 1396, was altered in the Renaissance style by Tommaso Rodari in 1487-1526. Flanking the richly-carved main portal are statues of the elder and the younger Pliny, natives of Comum. A statue of the physicist Volta (b. at Como 1745, d. 1827) adorns the Piazza Volta, S.W. of the quay. — On the hill-side to the S. of the town, is the old basilica of *Sant'Abbondio* (11th cent.).

A Cable Tramway (*Funicolare;* 2/3 M. long; steepest gradient 55:100; return-ticket 2 fr., before 8 a.m. and after 7 p.m. 1 fr.) ascends once or twice every hour from the N. end of the Borgo Sant' Agostino (p. 22; 1/4 M. to the N. of the quay) to (1/4 hr.) **Brunate** (2350 ft.; *Gr. Hôt. Brunate*, with garden, R. 3-5, B. 1 1/2, déj. 3 1/2, D. 5 fr.; *H. Milan*, R. from 2 1/2, déj. 2 1/2, D. 3 1/2 fr.; *Alb. Bellavista*), with its colony of villas and superb view of the plain of Lombardy, the nearer Alps, and the snow-mountains as far as Mte. Rosa (morning light best).

On the W. bank of the lake, on the pretty road to (2 1/2 M.) *Cernobbio* (p. 22), just beyond *Borgo San Giorgio*, lies the *Villa l'Olmo* (Duca Visconti-Modrone), the largest on the lake, with a charming park (visitors admitted).

147 1/2 M. *Albate-Camerlata* (p. 14), at the foot of a hill crowned with the *Castello Baradello* (1420 ft.). — 150 M. *Cucciago* (1140 ft.); 154 M. *Carimate* (970 ft.); 156 1/2 M. *Camnago*. The hilly country to the left is the *Brianza* (p. 23); the rugged Monte Resegone rises in the background. — 160 M. *Seregno*, junction of a branch-line to Bergamo (p. 23). — Several tunnels. — 166 M. *Monza* (530 ft.), an old town with 27,800 inhab., has an ancient cathedral, where the famous 'Iron Crown' of the Lombards is preserved, and a royal residence and park. Branch-line hence to Lecco (p. 23).

174 M. *Milan*, see p. 24.

3. From Lausanne to Milan and Genoa. Simplon Railway.

From Lausanne to Milan, 191 1/2 M.: *train de luxe* (comp. p. 40) in 6 1/2 hrs., express and ordinary trains in 7-12 hrs.; fares 38 fr. 90, 26 fr. 75 c., 19 fr.; the day-trains have dining-cars. — The railways to Genoa and to Turin diverge at Arona: from Lausanne to Genoa, 262 M., express in 10-11 1/4 hrs.; to Turin, 227 M., express in 9 hrs.

The journey from Lausanne along the N. bank of the Lake of Geneva to *Villeneuve*, and up the Rhone Valley to *St. Maurice*, *Martigny*, *Sion*, *Sierre*, and Brig takes about three hours. 90 1/2 M. *Brig*, or *Brigue* (2245 ft.; Rail. Rest.; H. Couronne & Poste, H. d'Angleterre, H. Terminus) is the terminus of the Rhone Valley line and the starting-point of the Simplon railway. The latter soon

quits the valley of the Rhone and enters the **Simplon Tunnel**, the longest in the world (12¼ M.), constructed in 1898-1906 at a cost of 75½ million francs. Unlike other tunnels, it consists of two separate parallel tunnels, each with a single line. One of these is still unfinished. The line ascends with a gradient of 2:1000 to its highest point (2312 ft.), 5¾ M. from the entrance, and about 7000 ft. below the top of the mountain above it, and then descends, with a gradient of 7:1000 to the S. end (2155 ft.). Transit 20-25 min.; electricity is here the motive power. Windows should be closed.

103½ M. *Iselle di Trasquera*, in the picturesque Val di Vedro, watered by the *Diveria*, is guarded by new fortifications. More than half the run to Domo d'Ossola is through tunnels and cuttings. After a long spiral tunnel we pass (107½ M.) *Varzo* (1865 ft.) and cross the Diveria in a picturesque ravine. The vegetation now assumes a southern character: chestnuts, figs, mulberries, vineyards, and fields of maize abound. — 113 M. *Preglia* (950 ft.), near which the Diveria falls into the *Toce* or *Tosa*, a stream descending from the Val Antigorio on the left. The broad, fertile valley, often devastated by inundations, now takes the name of *Valle d'Ossola*.

115½ M. **Domodossola** (912 ft.; *Rail. Rest ; *H. Terminus & Espagne; H. de la Ville & Poste; H. Milan & Schweizerhof*), a town of 3500 inhab., on the Toce, which becomes navigable here, is the seat of the Swiss and Italian custom-house authorities. Junction for Orta and Novara (p. 11). Fine view from the Calvary Hill, 20 min. to the S.

The train (views to the left) crosses the river, which divides into several arms and fills the floor of the valley with its débris. — 123½ M. *Vogogna* (715 ft.), with a ruined castle, 125½ M. *Premosello*, 128 M. *Cuzzago*, three stations on the Novara line also (p. 11). On the left are seen the marble quarries of *Candoglia*. 132 M. *Mergozzo* (670 ft.), at the W. end of a lake which the deposits of the Toce have separated from Lago Maggiore.

134 M. *Pallanza-Fondo Toce* (Restaur.), 4½ M. to the W. of Pallanza (p. 15; reached by motor-omnibus; branch-line projected).

At *Feriolo* (p. 11) the train reaches the *Lago Maggiore*, which it skirts by means of tunnels, cuttings, and embankments. — 137 M. *Baveno* (p. 11). Between the tunnels we get a fine glimpse of the Borromean Islands (p. 11) and the opposite bank of the lake. — 139½ M. *Stresa* (p. 12), 141½ M. *Belgirate* (p. 17), 143 M. *Lesa* (p. 17), 145½ M. *Meina* (p. 17), all steamboat-stations also.

150 M. **Arona** (p. 17), junction for Santhià-Turin and Novara-Genoa (see R. 7).

The Milan train rounds the S. margin of Lago Maggiore and crosses the *Ticino*, its effluent. — 155½ M. *Sesto Calende*, junction for Bellinzona-Genoa (p. 12); 161 M. *Somma Lombardo*, near

the battle-field 'on the Ticinus', where Hannibal defeated P. Cornelius Scipio, B.C. 218.

166 M. *Gallarate* (780 ft.), junction of the electric railway Milan-Porto Ceresio (p. 18) and of a branch-line to Laveno (p. 14). — 170½ M. *Busto Arsizio* (742 ft.), with a domed church built in 1517 from Bramante's design, is also a station on the Novara-Seregno line. — 174 M. *Legnano* (650 ft.), with 18,300 inhab., an industrial town. The Milanese defeated the Emp. Frederick Barbarossa here in 1176. The church of S. Magno is said to be a work of Bramante. — 183½ M. *Rhò*, with a domed church of the 18th cent.

191½ M. *Milan*, see p. 24.

From Domodossola to Novara (57 M.; railway in 3½ hrs.; 10 fr. 45, 7 fr. 35, 4 fr. 70 c.). The line descends on the right bank of the Toce (while the Milan line runs on the left bank, see p. 10), crossing several brooks, and beyond (9 M.) *Rumianca* crosses the Toce itself by a bridge 990 yds. long. — 9½ M. *Vogogna*, 14 M. *Premosello*, 16½ M. *Cuzzago*, stations on the Milan line also (p. 10). — The train recrosses the Toce. 16 M. *Ornavasso*, 20 M. *Gravellona-Toce*, 2 M. to the S.W. of the station Pallanza-Fondo Toce (p. 10; motor-omnibus). We next ascend on the left bank of the *Strona*, a tributary of the Toce, and pass through a long tunnel. — 24 M. *Omegna* (995 ft.), at the N. end of the pretty **Lake of Orta** (950 ft.), also called *Lago Cusio* after an ancient name of doubtful authenticity. The train runs high above the lake on its E. bank to (27½ M.) *Pettenasco*, and crosses the imposing *Sassina Viaduct*.

29½ M. **Orta** *Novarese*. — The station is 1 M. above the town. The road turns to the left, passes under the railway, and then goes straight on. About halfway to the town we pass the Moorish looking Villa Crespi and come to a finger-post on the right, indicating the way to the Monte d'Orta and the *Albergo Belvedere (¼ hr.; R. 3, D. 4 fr.; closed from Nov. to March), on the hill-side. — Alb. S. Giulio and Alb. Orta, both on the lake, 1 M. from the station.

The little town of *Orta* (pop. 800), consisting of a small piazza on the lake, a long narrow street, and a few villas, lies opposite the *Isola S. Giulio*, at the S.W. base of the wooded *Monte d'Orta* (1315 ft.), which juts far out into the lake (ascended from the road to the station, see above; or from the piazza, through the park of the Marchese Natta; 50 c.). From its 20 pilgrimage-chapels, containing terracotta groups of the 16th cent. illustrative of the life of St. Francis d'Assisi, the hill is also called the Sacro Monte. The walks on the hill afford charming views, and the Campanile at the top an admirable panorama, in which Monte Rosa is conspicuous to the W. (50 c.).

Excursions. Row (1½ fr.) to the island of *S. Giulio*, with its old church. Walk in 1 hr. to the *Madonna della Bocciola* (1574 ft.), above the rail. station. Row (1½ fr.) to *Bucciona*, and walk to the castle at the S. end of the lake.

31 M. *Corconio.* — 37½ M. *Borgomanero,* junction of the line between Arona, Romagnago, and Santhià (40½ M.; p. 41). — 47½ M. *Momo* (1205 ft.), in the Agogna valley.

57 M. *Novara,* junction of the Milan and Turin line (p. 41) and of the lines from Arona (p. 10) and from Luino (see below and p. 49) to Genoa.

4. Lago Maggiore. Lakes of Lugano and Como.

These three most famous lakes of N. Italy are best visited from Bellinzona or from Lugano. Starting from Milan, we take circular ticket No. 8 of the State Rail. (Milan-Como-Bellagio-Menaggio-Porlezza-Lugano-Luino-Cannobio-Pallanza-Arona-Milan; 1st cl. 28, 2nd cl. 24 fr. 35 c.), or No. 1 of the Ferrovie Nord (Milan-Saronno-Como-Bellagio-Menaggio-Porlezza-Lugano-Luino-Pallanza-Stresa-Laveno-Varese-Milan; 20 fr. 50 or 16 fr. 15 c.), each available for 15 days. Return-tickets by either of these lines are valid for eight days, entitling the holder to breaks at three steamboat-stations. The finest part of Lago Maggiore is the W. bay, with the *Borromean Islands* (best visited by rowing-boat from Pallanza, Stresa, or Baveno) and the *Monte Mottarone.* On the Lake of Lugano the centre of attraction is *Lugano,* with the *Mte. San Salvatore.* On the Lake of Como the most striking point is *Bellagio.*

a. Lago Maggiore.

Railways. — From Bellinzona to Locarno, 14 M., in ½-¾ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Through by rail to Locarno and steamer to Pallanza: 5 fr. 90, 5 fr. 20, 3 fr. 15 c.

From Bellinzona to Sesto Calende viâ Luino, 47½ M. To *Luino* in 1-1½ hr. (fares 4 fr. 35, 3 fr. 10, 2 fr. 10 c.); thence to *Sesto Calende* in ¾-1¼ hr. (fares 4 fr. 15, 2 fr. 95, 1 fr. 85 c.). — Stations: 2½ M. *Giubiasco* (junction for Lugano, see p. 5); 5½ M. *Cadenazzo;* 10½ M. *Magadino;* 14½ M. *Ranzo-Gerra;* 17 M. *Pino,* first Italian station. — 25 M. *Luino,* Swiss and Italian custom-house. To Lugano, see p. 17. — 29½ M. *Porto Valtravaglia.* — 34½ M. *Laveno* (to Varese and Milan, see p. 14). — 40½ M. *Ispra;* 47½ M. *Sesto Calende.*

[The railway goes on to (51½ M.) *Porto Varalpombia,* (57 M.) *Oleggio* (junction for Novara and Arona, p. 17), and (67½ M.) *Novara,* junction for Milan and Turin (see R. 7). — 82½ M. *Mortara.* — To Genoa, see p. 49.]

Steamboats (comp. p. xiv), some of them saloon-steamers, with restaurants (déj. 3, D. 4½ fr.), 3-6 times daily in summer between Locarno and Stresa or Arona, in 5½-6½ hrs.; fares 6 fr. 15 or 3 fr 45 c.; ticket valid for three days all over the lake *(biglietto di libera percorrenza)* 9 fr. 50 or 5 fr. 50 c.; fortnight-ticket, 15 fr. 60, 10 fr. 60 c. (for week-days only). Ordinary return-tickets are valid for two days, Sun. return-tickets for three days. Each ticket taken or board costs 10 c. more. — The Italian Customs Examination takes place between Brissago and Cannobio, the Swiss between Brissago and Magadino.

Locarno. — *Rail. Station* (Restaur.) at Muralto, 4 min. from the pier and the Piazza Grande. Halfway is the station of the cable-tram to the Madonna del Sasso. — Hotels. At *Muralto,* the W. suburb, with its villas and gardens: *Gr. Hôt. Locarno, above the station, R. from 4½, B. 1½, déj. 3½, D. 5, omn. 1 fr.; *Hôt.-Pens. Reber, on the lake, 10 min. E. from the pier, R. 2½-6, B. 1½, D. 4, omn. ¾ fr.; *Hôt.-Pens. Beau-

Domodossola Settentrione
Crusinallo
LAGO D'ORTA
Orta
S. Giulio
S. Maurizio
Isola
Pella
Cusio

Geograph. Anstalt von

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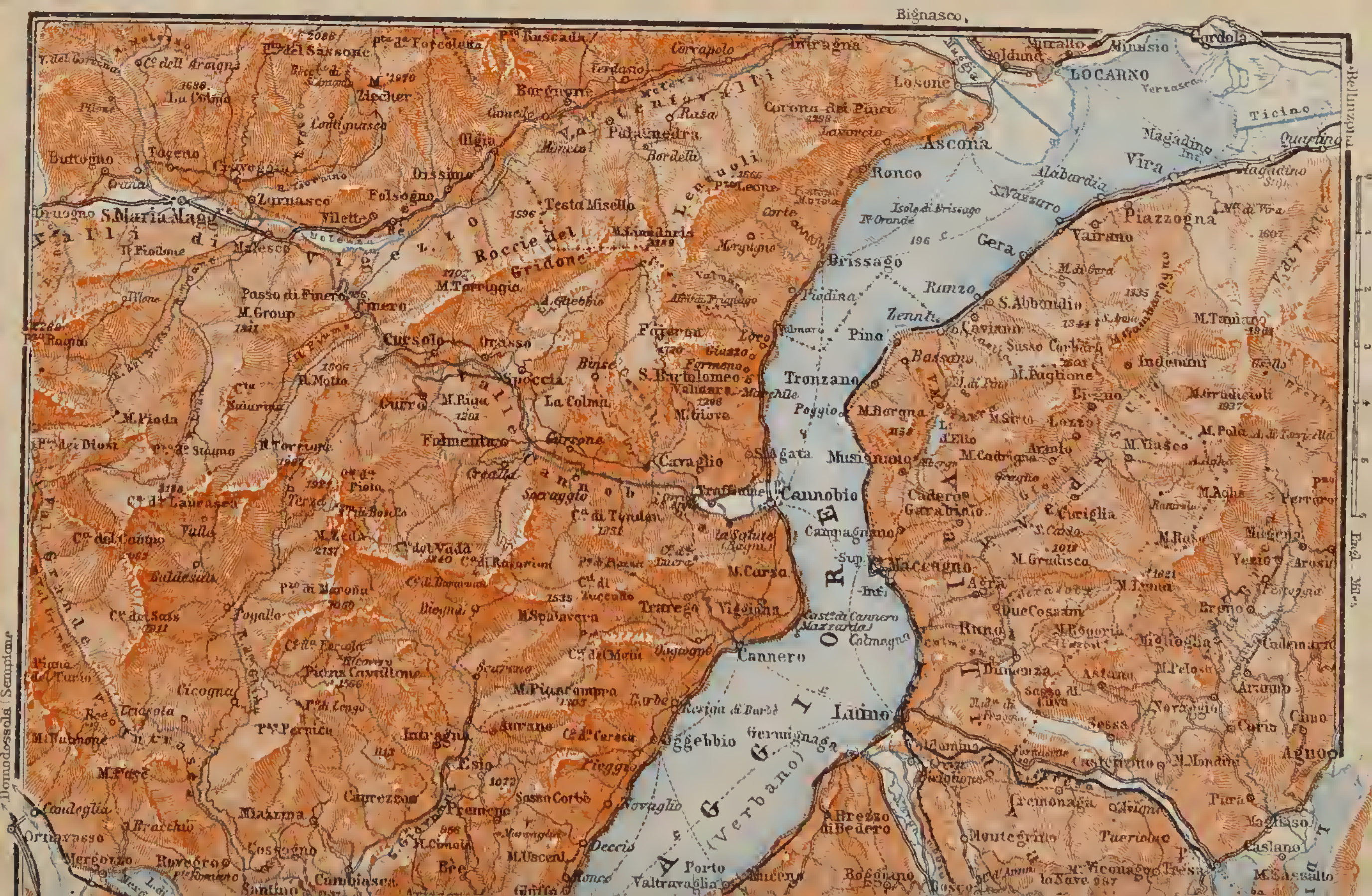
Wagner & Debes, Leipzig


Bignasco
Bellinzona
Domodossola (Sempione
LOCARNO
Ascona
Ronco
Brissago
Gera
Vira
Magadino
Ticino
Losone
Intragna
Centovalli
Palagnedra
Borgnone
Testa Misello
Rocce del Gridone
S. Maria Magg.
Malesco
Finero
Passo di Finero
M. Torriggia
Cursolo
Orasso
Spoccia
Valle Cannobina
Falmenta
Gurro
M. Riga
La Colma
Cavaglio
S. Bartolomeo
Tronzano
Pino
Zenna
Ranzo
S. Abbondio
Caviano
Indemini
Piazzogna
Vairano
S. Agata
Cannobio
Traffiume
Campagnano
Maccagno
Musignano
Poggio
M. Bergna
Cannero
Trarego
Viggiona
M. Carza
Oggebbio
Luino
Germignaga
LAGO MAGGIORE
(Verbano)
Porto Valtravaglia
Brezzo di Bedero
Montegrino
Cremenaga
Agno
Caslano
M. Sassalto
Ponte Tresa
Cugliate
Dumenza
Runo
M. Gradisca
Curiglia
M. Lema
Breno
Miglieglia
Aranno
Curio
Novaggio
Sessa
Castelrotto
Premeno
Esio
Intragna
Cambiasca
Cossogno
Miazzina
Ornavasso
Mergozzo
Candoglia
M. Pioda
M. Zeda
M. Spalavera
M. Pianconpra
Caprezzo
Sasso Corbè
Bèe
Ghiffa
Deccio
Novaglio
Pieggio
Aurano
Val Grande
Cicogna
Eng. Miles

Rivage & d'Angleterre, close by, R. 2½-4, B. 1¼, déj. 2½, D. 3½, omn. ⅘ fr.; *Hôt. du Parc, on the road to Minusio, R. from 3, B. 1½, déj. 3½, D. 5, omn ½ fr.; Hôt. de Zurich, R. from 3, B. 1 fr. 20, D. 3, omn. ¾ fr.; *Hôt.-Pens. Belvedere, on the way to the Madonna del Sasso (see below), R. 1½-3, B. 1, D. 3, omn. 1 fr.; H. Milan, R. 1½-2, B. 1¼, D. 3½ fr.; H. de la Gare, R. 1½-2, D. 2-2½ fr.; H. Terminus; these three near the rail. station. — *In Locarno:* *Hôt. Métropole, R. from 2½, B. 1½, déj. 3, D. 4, omn. ½ fr.; *H. du Lac, near the pier, convenient for passing tourists, R. 3-4, D. 3½ fr.; H. Suisse & Italie, R. from 2, B. 1¼, D. 3½ fr., Italian style, good. The last three (with restaurants) are in the Piazza Grande. Alb. Bertini, R. from 3 fr. — Numerous Pensions.

English Church Serv. at the Gr. Hôt. Locarno.

Locarno (680 ft.), a town of 3600 inhab., lies on the N. bank of the lake, behind the delta formed by the *Maggia*. It has belonged to Switzerland since 1513, but its architecture, scenery, and population are quite Italian. The finest point is the *Madonna del Sasso* (1000 ft.), a pilgrimage-church on a wooded rock above the town (a walk of ½ hr., or cable-tram in ¼ hr.; return-ticket 1 fr. or 70 c.).

The ***Lago Maggiore** (635 ft.; greatest depth 1220 ft.), the *Verbanus Lacus* of the Romans, is about 37 M. long and 2-3 M. broad. The N. part belongs to Switzerland. Its chief tributaries are the *Ticino* and *Maggia*, on the N., and the *Toce* on the W. The S. effluent retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, partly wooded, while at the S. end the E. bank slopes gradually down to the plains of Lombardy. The water is green in its N. arm, and deep blue at the S. end.

Opposite Locarno, in the N. E. angle of the lake, at the mouth of the Ticino, lies *Magadino*. — To the S. of Locarno we glance into the valley of the *Maggia*. Farther on, the W. bank is studded with villages and country-houses. The Pallanza road skirts the lake. In an angle lies *Ascona*, with a ruined castle; higher up, on the slope, is *Ronco*. Then the two small *Isole di Brissago*. On the E. bank is *Gerra*, on the W. *Brissago* (Grand Hôtel), the last Swiss station, with pretty houses and gardens. The winding *Valmara* forms the frontier.

On the E. bank the frontier is marked by the *Dirinella*. The village of *Pino* is Italian.

On the W. bank is *Cannobio* (Hôtel Cannobio & Savoie), an old village at the entrance of the *Val Cannobina*, with a fine domed church.

On the E. bank, *Maccagno;* picturesque church and old tower.

Luino. — The Pier adjoins the waiting-room (déj. 2½, D. 4½ fr.) of the local railway to *Ponte Tresa* (Lugano, p. 17). Passing this station on the right, and the statue of Garibaldi on the left, we follow the broad Via Principe di Napoli to (12 min.; omn. 40, trunk 50, smaller package 25 c.) the Stazione Internazionale of the Bellinzona and Genoa line (Italian and Swiss custom-house; Restaurant, déj. 2-2½, D. 3-4 fr.).

Hotels. *Gr. Hôt. Simplon et Terminus, on the lake to the S.W. of the town, with garden, R. 3-5, B. 1½, déj. 3, D 5, omn. 1 fr.; H. Poste et Suisse, R. 2-3, B. 1¼, déj. 2½, D. 3½-4 fr.; Alb. Vittoria, R. 2½, déj. 2½, D. 4 fr.; H. Ancora & Bellevue, R. 2-3, déj. 2½, D. 4 fr.; these

three on the quay; Eden-Kursaal Hotel, with veranda towards the lake, R. 3-5, B. 1¼, déj. 3, D. 4½ fr.; H. Métropole, R. from 1½ fr. — Near the Stazione Internazionale: Alb. Milano, R. 2, B. 1, déj. 2½, D. 3½ fr.

Luino (690 ft.), a busy little town of 3800 inhab., lies a little to the N. of the mouth of the *Tresa* (p. 17). Near the pier is a statue of *Garibaldi*. The church of *San Pietro* contains frescoes by Bernardino Luini (ca. 1470-1532), who is said to have been born here.

On the W. bank are perched the two half-ruined *Castelli di Cannero*. The village of *Cannero* lies, amid vineyards and orchards, on the sunny S. slope of *Monte Carza*. — Next come the villages of *Barbè*, *Oggebbio*, and *Ghiffa* on the W. bank, and *Porto Valtravaglia* on the E. bank. In a wooded bay beyond the last lies *Calde*, with the old *Castello di Calde* on a height. To the S. we observe the beautiful green *Sasso di Ferro* (3485 ft.) and to the N. the Monte Rosa and Simplon groups.

On the E. bank is **Laveno** (*Posta*, at the E. end of the town, R. 2½, D. 2½-3 fr.; *Moro*, near the pier; both Italian, but very fair), prettily situated at the mouth of the *Boesio*. The pier is close to the station of the *Ferrovie Nord;* the *State Rail. Station* is ½ M. farther on (omnibus).

From Laveno to Como by Varese, 32 ½ M., Ferrovie Nord, in 2-2¼ hrs. — At *Casbeno*, the station before Varese, is the Excelsior Hôtel. 14 M. *Varese* (p. 18). At (30 M.) *Camerlata* we cross the main line from Chiasso to Milan (p. 9). 32 M. *Como Lago* (p. 8).

From Laveno to Milan by Varese, 45½ M., Ferrovie Nord, in 1¾-2¾ hrs., very attractive in clear weather. Chief stations: 14 M. *Varese* (p. 18); 19½ M. *Venegono Superiore*, station for the small town of *Castiglione (Olona)*, 1½ M. to the W., with frescoes by Masolino; 32 M. *Saronno*, junction for Como and Milan (Ferrovie Nord, p. 9), a great resort of pilgrims; the church contains fine frescoes by B. Luini, Gaud. Ferrari, and others. — 45½ *Milan*, see p. 24.

From Laveno to Milan by Gallarate, 45½ M., in 1½-2 hrs.; electric traction beyond Gallarate.

To *Luino and Bellinzona*, or to *Genoa*, see p. 12.

The steamer returns to the W. bank, where we sight the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischâbel and Simplon group.

Intra (*H. de la Ville et Poste*, R. 2½-3½ fr.; *H. Intra*), a thriving town of 6900 inhab., rich in monuments, lies between the *Torrente S. Giovanni* and the *Torrente S. Bernardino*, which supply water-power for many factories. Among the charming villas in the environs is the *Villa Franzosini*, ½ M. to the N.E., belonging to Count Barbò (open on week-days; fee).

To the S. of Intra the *Punta di Castagnola*, with its wealth of vegetation, juts into the lake. Rounding the cape, and entering the broad W. bay of the lake, we obtain a *View of the Borromean Islands; near the S. bank is the Isola Bella, to the W. of it the Isola dei Pescatori, in front, the Isola Madre. The little *Isola San Giovanni*, close to the N. bank, also belongs to this group. Beyond the

Fishers' Isle rises the blunt pyramid of the Mottarone (p. 16); farther W. appear the granite quarries of Baveno; the background is formed by the snow-mountains between the Simplon and Monte Rosa.

Pallanza. — Hotels (comp. p. xvii). *Gr. Hôt. Pallanza, on the road to the cape of Castagnola, 1/2 M. from the pier, with dépendances, park, and tourists' office, R. 4-7, B. 1 1/2, déj. 3-4, D. 5-6, music 1 fr.; *Gr. Eden Hôtel, 3 min. beyond, on the Punta di Castagnola, with garden and view, R. 5-7, B. 1 1/2, déj. 3 1/2, D. 5-6 fr. — *H. Métropole, with a small garden on the lake, R. from 3, B. 1 1/2, déj. 3, D. 4-5 fr. — *H.-P. Bellevue, R. 2-4, B. 1 1/4, déj. 3, D. 4 fr.; H. St. Gothard & P. Suisse, R. from 2, déj. 2 1/2, D. 3 1/2 fr., good; Schweizerhof, with restaurant, R. from 2, B. 1 1/2, déj. 2 1/2, D. 3 fr.; these three near the pier. — *Caffè Bolongaro*, near the pier.

Boat *(barca)* to the Isola Madre and back, with one rower, 2 1/2, with two 4, to Isola Bella and back 3 1/2 or 6; to both islands and back, or to Stresa and back, 4 or 7; to Laveno and back 5 or 9 fr. (Note remarks on p. xxi).

English Church Service at the Grand Hôtel Pallanza.

Pallanza (660 ft.), a thriving town of 4600 inhab., lies opposite the Borromean Islands, with a fine view of these, of the lake, and the snow-clad Alps beyond. Being sheltered and sunny, it is a favourite resort in spring and autumn. *Rovelli's* nursery-gardens (fee 1/2-1 fr.), nearly opposite the Gr. Hôt. Pallanza, are worth seeing.

Suna, the next station, 1 M. N.W. of Pallanza, is called at by some of the steamers only. — In the S.W. nook of the bay lies *Feriolo*. The large granite-quarries extending along the hills between Feriolo and Baveno have yielded material for S. Paolo Fuori at Rome, the Galleria Vitt. Emanuele at Milan, and other important buildings.

Bavéno. — Hotels (all with gardens; some of them closed in winter): *Gr. Hôt. Bellevue, R. 4-10, B. 1 1/2, déj. 4, D. 6 fr.; *Palace Grand Hotel, R. from 5, B. 1 1/2, déj. 4, D. 6 fr.; *Hôtel Beaurivage, R. from 3, B. 1 1/4, déj. 2 1/2, D. 3 1/2 fr.; H. Simplon-Terminus, R. 2-3, B. 1, déj. 2, D. 3 fr. (closed from Dec. to March); H. Suisse & Iles Borromées; the last two in the Italian style, but very fair. — *Rowing Boats*, see above (to Isola Madre and Isola Bella 2-3 fr. and fee).

Baveno, a station on the Simplon line (p. 10), is a favourite summer resort. Many beautiful villas lie on the cool and richly wooded hill-side. Ascent of the Mottarone, see p. 16.

The greatest charm of this W. bay consists in the ***Borromean Islands**, the luxuriant vegetation of which, combined with the view of the snowy Alps, has delighted travellers from time immemorial. Some only of the steamers call at the westernmost, the *Isola Superiore* or *dei Pescatori*, occupied by a fishing-village, but they all touch at the —

Isola Bella (*Hôtel du Dauphin* or *Delfino*, R. 3, B. 1 1/4, D. 4 fr.). Once a flat and barren rock, with a church and a few cottages, the island was transformed into a princely domain by Count Borromeo, who laid out the garden in 1632, and built a palace in it in 1650-71. The huge unfinished *Palace* contains a series of superb reception-rooms, a gallery hung with Flemish tapestry of the 17th

cent., and a collection of paintings. The *Garden*, rising in ten terraces 100 ft. above the lake, contains beautiful shady walks, orange and lemon-trees, cedars, magnolias, cork-trees, camellias, palms, shell-grottoes, and statues. Admission, from 15th March to 15th Nov., daily except Mon., 9-4. The palace is shown by an attendant, and the park by a gardener (each 50 c., or for a party 1 fr.). — Boat to the Isola Madre, see below.

The **Isola Madre** (not a steamboat-station), also owned by the Borromeo family, is laid out in the English style and surpasses the Isola Bella in the beauty and variety of its vegetation. On its S. side are terraces with lemon and orange trellises. On the summit is an uninhabited 'palazzo' (superb view). Adm. from 15th March to 15th Nov., daily (gardener $^1/_2$-1 fr.).

Nearly opposite Isola Bella, on the S.W. bank of the bay, lies —

Stresa. — The Station of the Simplon railway (p. 10) is $^1/_2$ M. W. of the pier, on the road to the Monte Mottarone (see below).

Hotels (comp. p. xvii): *Regina Grand Hotel, on the lake, with garden, R. 4-10, B. $1^1/_2$, déj. 4-5, D. 6-$7^1/_2$ fr.; *Gr. Hôtel & des Iles Borromées, $^1/_2$ M. N.W. of the pier, with tourists' office, garden, etc., R. 5-15, B. $1^1/_2$, déj. 4, D. 6 fr. (closed from Dec. to end of Feb.); — H.-P. Beau-Séjour, above the town, on the way to the Collegio Rosmini, with garden, R. $2^1/_2$-4, B. $1^1/_4$, déj. 3, D. 4-$4^1/_2$ fr. (closed from Nov. to Feb.); H. Milan & Kaiserhof, with restaur., R. 3-5, B. $1^1/_2$, déj. 3, D. 4 fr.; *H. d'Italie & P. Suisse, with café, R. 2-$3^1/_2$, B. $1^1/_4$, déj. $2^1/_2$, D. $3^1/_2$ fr.; Alb. Reale Bolongaro, R. 2-$2^1/_2$, B. 1, déj. 3, D. 4 fr., well spoken of; H.-P. Savoy & de Lucerne, with restaurant, R. from $1^1/_2$ fr., good; these four near the pier; Alb. S. Gottardo, in the town, with garden, R. $1^1/_2$-2, B. $1^1/_4$, déj. 2, D. 3 fr., Italian, but very fair.

Boat (*barca;* comp. p. 15) with one rower, first hour 2 fr., each $^1/_2$ hr. more, 50 c.; to *Isola Madre* and *Isola Bella* and back, $4^1/_2$ fr.; from Isola Bella to Isola Madre and back, 3 fr.

English Church Service at the H. des Iles Borromées.

Stresa (690 ft.), a little town of 1500 inhab., being cooler and airier than most other places on the lake, is a favourite summer resort. Many country-houses in the environs. — To the S., 10 min. above the town, is the *Collegio Rosmini* (875 ft.), a Rosminian seminary. The church contains the tomb of Ant. Rosmini (1797-1855), philosopher and statesman, by Vinc. Vela. — On the lake, $^3/_4$ M. S.E., is the *Villa Pallavicino*, and $^1/_4$ M. farther the *Villa Vignólo*, both with beautiful gardens (visitors admitted).

Ascent of the Monte Mottarone, $3^1/_2$-4 hrs. (guide, desirable in wet weather, 5 fr.; mule 8 fr.; one-horse vehicle from Stresa to the Hôtel Bellevue 10 fr.; electric tram projected). The route from Baveno ascends mostly through wood to ($1^3/_4$-2 hrs.) the village of *Levo* (1915 ft.; Hôt. Levo), then leads W., across pastures, to the (1 hr.) chapel of *S. Eurosia* (3585 ft.), where it turns to the right; 20 min. *Alpe del Mottarone;* $^1/_2$ hr. Hôtel Mottarone (see below). — From Stresa we follow the Gignese road, diverging from the main road a little to the E. of the H. des Iles Borromées: 1 hr. *Ristorante Zanini* (1875 ft.; poor). A finger-post points to the right to Levo (see above). Another path diverges to the right, 25 min. from the Ristorante Zanini, to ($^1/_4$ hr.) the **Hôtel Bellevue* (2755 ft.; closed Dec.-March). Thence we ascend pastures and the *Alpe del Mottarone* (see above) to ($1^3/_4$ hr.) the **Hôt. Mottarone* (4680 ft.; R. 3, B. $1^1/_2$, déj.

3 fr.; closed Nov.-April), 10 min. below the bare summit of the ***Monte Mottarone** (4890 ft.). The view embraces the Alps, from the Col di Tenda and Monte Viso on the W. to the Ortler and Adamello on the E. The Monte Rosa group to the W. is especially grand by morning-light. At our feet lie seven lakes and the broad plains of Lombardy and Piedmont, with Milan and its cathedral in the centre.

Beyond Stresa the banks of the lake gradually flatten. — On the W. bank are *Belgirate, Lesa,* and *Meina,* stations on the Simplon line (p. 10), with beautiful villas of the Italian aristocracy. — On the E. bank, *Angera,* with an old castle of the Visconti, owned by the Counts Borromeo since 1439.

Arona (695 ft.; *H. du Simplon; Alb. San Gottardo & Pens. Suisse;* both near the quay and the Simplon station), an old town with 4600 inhab., lies on the W. bank, 3 M. from the S. end of the lake. On a height, $^1/_2$ hr. to the N., rises a colossal *Statue of San Carlo Borromeo,* 112 ft. high, erected in 1697 in honour of the famous Cardinal-Archbishop of Milan, the champion of moral and dogmatic reform in the Council of Trent (b. at Arona in 1538, d. 1584, canonized 1610; comp. p. 28).

Simplon Railway from Arona to *Milan* and to *Domodossola (Brigue),* see p. 10; — by Borgomanero and Santhià to *Turin,* see p. 41; — by Novara and Alessandria to *Genoa,* see pp. 41, 49.

b. From Luino on Lago Maggiore to the Lakes of Lugano and Como.

42$^1/_2$ M. Local Railway from Luino to (8 M., in $^3/_4$ hr.) *Ponte Tresa* (fares 2 fr. 90, 1 fr. 30 c.). Steamer from Ponte Tresa to (15 M., in 1$^3/_4$-2 hrs.) *Lugano,* and thence to (11$^1/_2$ M.) *Porlezza* (in 1-1$^1/_4$ hr.; fares 2 fr. 50, 1 fr. 20 c.). Local Railway from Porlezza to (8 M., in $^3/_4$-1 hr.) *Menaggio* (2 fr. 90, 1 fr. 55 c.). Through-tickets from Luino to Menaggio, 9 fr. 80, 5 fr. 60 c.; cheap return-fares on Sundays. Swiss custom-house examination on the Lake of Lugano, Italian at Ponte Tresa or Porlezza. Comp. the Maps, pp. 8, 12.

Luino, see p. 13. The station of the local railway is by the pier. The line crosses the Bellinzona and Sesto Calende railway mentioned at p. 12 (the international rail. stat. lies to the right), and at (2 M.) *Creva,* a manufacturing place, reaches the *Tresa* (p. 14), the effluent of the Lake of Lugano. We skirt the abrupt right bank of the Tresa, cross the river, the boundary between Switzerland and Italy, and pass through two tunnels to (4$^1/_2$ M.) *Cremenaga.* On the left bank we obtain views of picturesque villages and churches, and next reach (8 M.) **Ponte Tresa.** The station and pier are on the Italian side; the village, on the Swiss side, lies on a mountain-girt bay of the Lake of Lugano.

The **Lake of Lugano** (890 ft.), Ital. *Lago Ceresio,* is 19 sq. M. in area and in part 945 ft. deep. Its wooded banks, very abrupt at places, are less smiling than those of the sister lakes, but its central part vies with them in beauty and in luxuriance of vegetation.

The steamboat steers through the strait of *Laveno* (with the steep *Mte. Sassalto*, 1740 ft., on the left) into the W. arm of the lake (fine view to the N.). Turning to the S., we sight the Mte. S. Salvatore to the left and pass *Brusimpiano*. On our left rise the wooded slopes of *Mte. Arbostora* (2710 ft.).

In $^1/_2$ hr. (starting from Lugano in $^3/_4$-1 hr.) we reach *Porto Ceresio* (Alb. Ceresio), a small Italian harbour in a bay of the S. bank, and starting-point of the electric railway to Varese, Gallarate, and Milan.

From Porto Ceresio to Gallarate and Milan, 47 M., by electric railway in $1^1/_4$-$1^3/_4$ hr.; 10-18 trains daily. Beyond (3 M.) *Bisuschio-Viggiù* the line rounds the *Mte. Useria* (1810 ft.), with its pilgrimage-church. — Beyond (7 M.) *Induno-Olona* we cross the brook *Olona* by a viaduct. — $9^1/_2$ M. **Varese** (1250 ft.; **Excelsior Gr. Hôt. Varese*, closed Dec.-Feb., 1 M. W. of the town, near Stat. Casbeno, p. 14; *H. d'Italie; H. d'Europe*, etc., in the town), a prosperous town (pop. 7700), near the Lago di Varese. The *Madonna del Monte* (2885 ft.), $2^1/_2$ hrs. N.W., commands a fine view (electric tram from the Ferrovie Nord station to the *Prima Cappella*, thence by bridle-path in 1 hr. to the highest chapel; to see the Alps we ascend, in $1^3/_4$ hr. more, to the top of the *Monte Campo de' Fiori*, 4025 ft.). At Varese our railway crosses the lines from Laveno to Como and from Laveno to Saronno and Milan (Ferrovie Nord, p. 13). Several small stations. — Beyond (21 M.) *Gallarate* the line follows the direction of the Simplon railway, see p. 11.

We now cross the lake to *Morcote*, a charmingly situated little town, commanded by its picturesque church and a ruined castle. Skirting the W. bank, we leave *Brusin-Arsizio* on our right, and come in sight of the long, jagged ridge of Mte. Generoso (p. 8). The steamer touches at *Melide*, on the W., and at *Bissone*, on the E. bank, and steers through an opening in the causeway mentioned at p. 8. On the left rises Monte S. Salvatore (p. 7) and on the right, beyond *Campione*, Monte Caprino (p. 7).

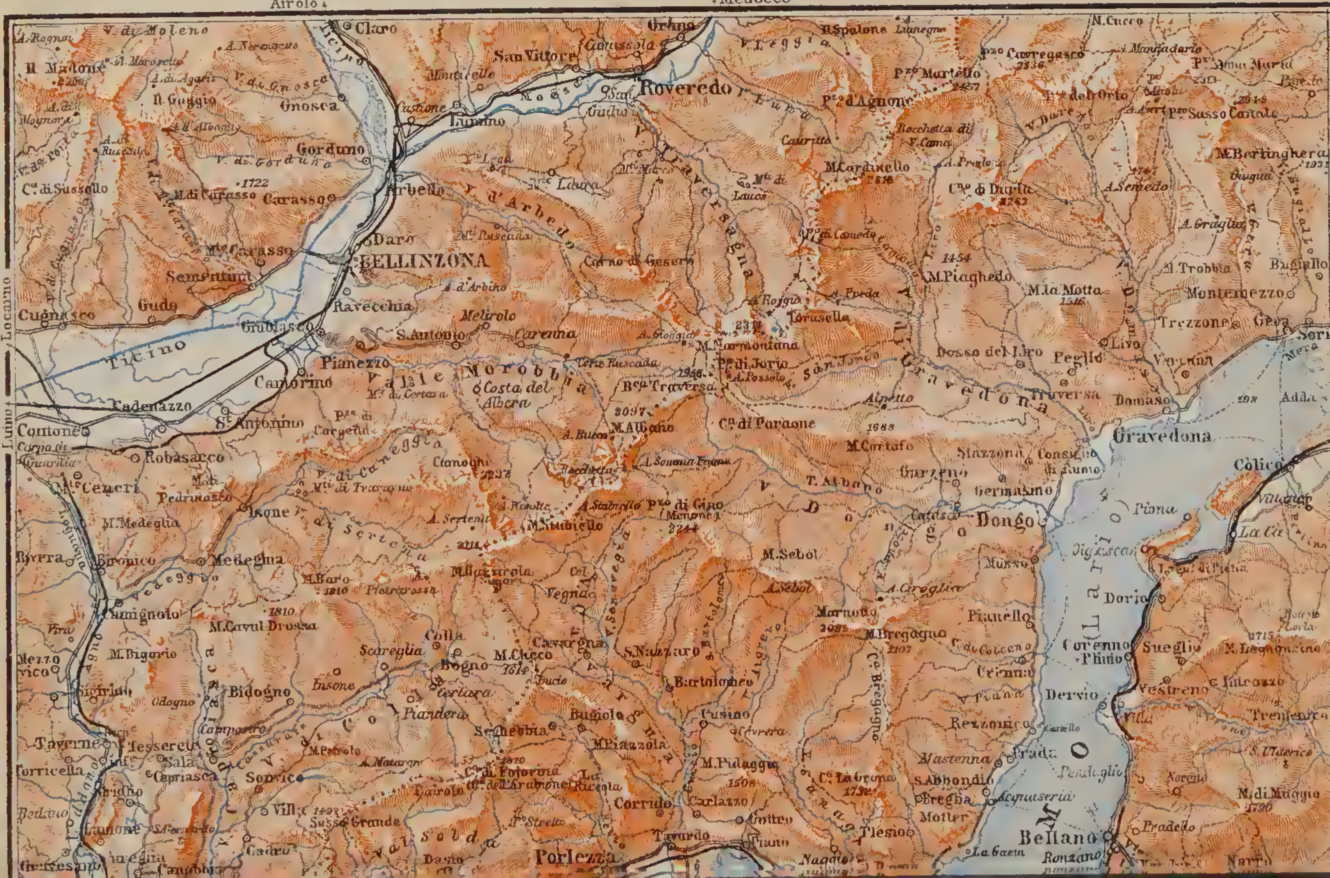
Lugano (several piers), see p. 5. The St. Gotthard Station lies high above the town, 1 M. from the lake (cable-tram, $^1/_4$ M. from the Lugano-Centrale pier).

The pretty village of *Castagnola* appears on the N. bank, at the foot of Mte. Brè (p. 7). Then *Gandria*, with its arcades and vine-terraces climbing up the hill. The banks become wilder. Beyond the Italian frontier we pass, on the N. bank, the villages of *Oria* and *San Mamette*, at the mouth of the *Val Solda*, and then steer across the lake to —

Ostĕno (H. du Bateau), station for the *Grotto (Orrido) of Osteno*, for which tickets are issued on board the steamer (75 c.; 7 min. from the pier; entered by boat).

The N. bank, with the small station of *Cima*, is rocky and abrupt. At the N.E. end of the bay lies the little harbour of —

Porlezza. — Light Railway to Menaggio; station close to the pier. The line ascends the broad valley of the *Cuccio* to *San Pietro* and to *Piano*, on the little *Lago del Piano* (915 ft.). Thence



Airolo
Mesocco
Locarno
Luino
Chiavenna, Tirano
Engl. Miles
Claro
Roveredo
BELLINZONA
Gravedona
Dongo
Colico
Sorico
Bellano
Porlezza
Dervio
Gordunо
Gnosca
Carasso
Arbedo
Daro
Ravecchia
Giubiasco
Cugnasco
Gudo
Sementina
Pianezzo
Camorino
Cadenazzo
Contone
Robasacco
Isone
Medeglia
Bironico
Rivera
Camignolo
Bidogno
Tesserete
Sonvico
Colla
Bogno
Dorio
Corenno Plinio
Sueglio
San Vittore
Lumino
Ticino
Moesa
Valle Morobbia
V. d'Arbedo
V. Traversagna
V. Gravedona
Lario
Trezzone
Montemezzo
Livo
Peglio
Domaso
Garzeno
Germasino
Musso
Pianello
Cremia
Rezzonico
S. Abbondio
Cusino
Corrido
Carlazzo
Tavordo
Plesio
Vestreno
M. Piaghedo
M. Bregagno
M. Sebol

Geograph. Anstalt von Wagner & Debes, Leipzig — 1:250 000 — Milano Lecco

a more rapid ascent to *Grandola* (1260 ft.), the highest point; then a descent in numerous curves, high up on the right bank of the *Val Sanagra*. Beyond a tunnel the line makes a long bend towards the S., affording a superb view of the Lake of Como, with its populous banks enclosed by lofty mountains. To the right is the peninsula of Bellagio, with the bay of Lecco beyond it. The line descends steeply, and then doubles back at an acute angle to *Menaggio*, where the terminus is close to the S. pier (comp. p. 20).

c. The Lake of Como.

Steamboats (comp. p. xiv; some being saloon-boats with good restaurants, déj. or D. 4½ fr.) four times daily from Colico in 4-4½ hrs. to Como (from Bellagio to Como 6 times daily); also 4 times daily from Cadenabbia in 1¼-1¾ hr. to Lecco (p. 23). In the following description the stations with piers are denoted by 'P', the small-boat stations by 'B'.

Electric Railway on the E. bank from *Colico* to *Lecco*, 24½ M., in 1-1¼ hr.; stations marked 'S' in our description. Many viaducts and tunnels.

Rowing Boats (*barca;* comp. p. xxi). First hour 1½, each hr. more 1 fr. per rower. From Bellagio to Cadenabbia and back (or vice versâ), each rower 2½ fr.; Bellagio-Tremezzo, Bellagio-Menaggio, or Bellagio-Varenna, also 2½ fr.; to Bellagio, Villa Melzi, Villa Carlotta, and back, each rower 3 fr. — Most of the larger hotels have motor-launches, for hire.

The **Lake of Como* (650 ft.), Ital. *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is, from Como to the N. end, 30 M. long; between Menaggio and Varenna 2½ M. broad; greatest depth 1340 ft.; area 55½ sq. M. At the *Punta di Bellagio* (p. 20) the lake divides into two branches: the *Lake of Como* (W.) and the *Lake of Lecco* (E.), the latter finding its outlet in the *Adda* (p. 23). Numerous villas of the Milanese aristocracy, with luxuriant gardens and vineyards, are scattered along its banks. Above these the green chestnut and walnut groves contrast vividly with the dull grey-green olive. Some of the mountains rise nearly 8000 ft. above the lake.

Colĭco (685 ft.; *Hôt. Risi; Croce d'Oro*, both by the pier), near the mouth of the Adda, whence the great Alpine routes cross to Switzerland over the Splügen (railway to Chiavenna) and over the Stelvio (railway to Tirano), is the northern steamboat terminus. — Travellers pressed for time usually take the steamboat from Menaggio to Bellagio and Como only.

W. Bank.

Gera (B.) — *Domaso* (P.), with handsome villas.

Gravedóna (P.), with 1800 inhab., lies at the mouth of the *Liro Ravine*. At the upper end of the town is the Palazzo del Pero, with four towers. Adjoining

E. Bank.

W. Bank.

the old church of *S. Vincenzo* is the *Baptistery of S. Maria del Tiglio* (12th cent.).

Dongo (P).

On an abrupt rock above *Musso* (B) is a ruined castle.

Pianello.

Cremia (P), with a pretty church.

Rezzonico (B), with a castle of the 13th cent., restored.

Acquaséria (B), capital of the commune of *S. Abbondio.*

A beautiful road, with numerous galleries and cuttings, leads high above the lake to —

Menaggio. — Two piers: the N. pier near the Victoria and Corona Hotels; the other near the Hôt. Menaggio, for the light railway to Porlezza, see p. 18.

Hotels. *Hôtel Victoria, R. 5-7, B. 1½, déj. 3½, D. 5 fr.; *Gr. Hôt. Menaggio (closed from mid-Nov. to end of Feb.), R. 3-6, B. 1½, déj. 3, D. 5 fr., both with gardens on the lake; — Corona, R. 1½, D. 3 fr., incl. wine, a good Italian house.

Menaggio (pop. 1800), with its silk-factory, commands a fine view of Bellagio. On the lake, a little to the S., is the palatial *Villa Mylius.* — A road, diverging to the right from the Cadenabbia road, ascends in windings to (½ hr.) *Loveno Superiore*, where the *Villa Vigoni* affords charming views of Menaggio, Bellagio, and the three arms of the lake (gardener, 1 fr.).

E. Bank.

Piona (S), on the bay called *Laghetto di Piona.*

Olgiasca.

Dorio (S).

Corenno (Plinio), finely situated, with a ruined castle.

Dervio (B & S), at the mouth of the *Varrone*, and at the base of *Monte Legnone* (8505 ft.) and its spur, the *Monte Legnoncino* (5680 ft.).

Bellano (P & S; *Hôt. Rest. Tomm. Grossi*), with factories, at the entrance of *Valsassina.*

Regoledo (P & S.); cable-tram in summer to the Gr. Hôt. Regoledo (1175 ft.; there and back 1¼ fr.).

Varenna (P & S; **Royal Victoria Hotel*, patronized by the English; *Alb. Olivedo*, unpretending), with beautiful gardens, is charmingly situated on a promontory at the mouth of the *Val d'Esino.* To the S. (¼ hr.) the *Fiume Latte* ('milk brook') forms several grand cascades in spring, but is dry at other seasons.

At this point the wooded *Punta di Bellagio* divides the lake into two arms: S.E. the Lago di Lecco (p. 23), and S.W. the Lago di Como.

Bay of Como.

W. Bank.

Cadenabbia (P). — Hotels (the chief are closed Dec.-Mar.): *Bellevue, by the pier, adjoining Villa Carlotta, with shady grounds on the lake, R. from 5, B. 1½, déj. 4, D. 5 fr.; *Britannia, with garden, R. 3-7, B. 1½, déj. 3, D. 5 fr.; *Belle Ile, R. 2½-6, B. 1¼, déj. 3, D. 4½ fr.; Cadenabbia, R. 2½-3, B. 1½, déj. 3, D. 4 fr., Italian, good. These three are N. of the pier, on the Menaggio road.

Cadenabbia, 2 M. to the S. of Menaggio (omn. at the station), has the warmest and most sheltered situation on the lake. — To the S.W., on the road to Tremezzo, is the entrance to the ***Villa Carlotta**, property of the Duke of Meiningen. The mansion contains sculptures in marble by Canova and Thorvaldsen. By the latter is a famous relief of the triumph of Alexander, a frieze designed in 1811 in honour of Napoleon for the Quirinal at Rome, and purchased in 1828 by Count Sommariva, then owner of the villa. The garden displays a wealth of southern vegetation, with superb cedars, magnolias, and orange and lemon trellises. Striking vistas of the sunlit lake from the deep shade of the trees. (Parties formed every ½ hr. from 8 to 5 o'cl.; 1 fr.)

Above Cadenabbia rises the *Sasso di S. Martino*.

Tremezzo (P; **Hôt.-Pens. Bazzoni et du Lac*, R. 2-3, B. 1¼, déj. 3, D. 4 fr.; **H.-P. Villa Cornelia*, with restaur.; *H.-P. Magatti et Belvedere*, well spoken of), ¾ M. S.W. of Cadenabbia, is the chief place in

E. Bank.

Bellagio (P). — Hotels (the chief are closed Dec.-Mar.): *Hôt. Grande Bretagne, with large garden and English church, R. 5-10, B. 1½, déj. 3½-4½, D. 5-7, omn. ¾ fr.; *Gr. Hôt. Bellagio, with shady garden, on the lake, R. 6-10, B. 1½, déj. 3½, D. 5, omn. ¾ fr., with dépendance, the *Villa Serbelloni* (see below; similar charges). — *H. Genazzini et Métropole, also well situated, with restaurant and terrace on the lake, R. 3-5½, B. 1½, déj. 2½-3, D. 4-4½ fr.; *H.-P. Florence, R. 2½-5, B. 1½, déj. 2½, D. 4, omn. ½ fr.; *Splendide H. des Etrangers, R. from 3, B. 1½, déj. 3½, D. 4½ fr. (both with small gardens on the lake). — Cheaper: H. du Lac, R. from 2½, B. 1½, déj. 2½, D. 3½ fr., very fair; H.-Rest. Suisse, R. 2-3, B. 1, déj. 2½, D. 3½ fr.

Lake Baths: *Bagni Volta* (1 fr.), ½ M. to the S., near Villa Melzi. *Rowing Boats*, see p. 19.

Bellagio (710 ft.; pop. 1100), at the W. base of the Punta di Bellagio, is perhaps the most delightful spot of any on the three lakes.

On the hill, reached by a path behind the Hôtel Genazzini, is the ***Villa Serbelloni** (adm. 1 fr.; free to guests of Hôt. Bellagio), the park of which extends to the end of the promontory (charming views; the highest point is 25 min. from the lake).

On the Civenna road, 1 M. to the S. of the lower entrance to Villa Serbelloni, beyond the cemetery, is a blue iron gate on the left, leading to the **Villa Giulia**, formerly the property of Count Blome (d. 1906), with a beautiful garden, facing the Bay of Lecco (adm. on Sun. and holidays only, ½ fr.).

The splendid garden of the *Villa Melzi*, ½ M. S. of Bellagio, is open on Sun., Thurs., &

W. Bank.

the luxuriantly fertile district of the *Tremezzina*, with its numerous villas and beautiful gardens.

On the hill-side lies *Mezzegra;* then *Azzano* (P) and *Lenno* (P) in a bay. At the end of the promontory of *Lavedo* is the *Villa Arconati*, a fine point of view. The peninsula of *Campo* (P) lies to the S.

Sala (P), opp. the island of *Comacina*, with a small church.

Argegno (P), at the mouth of the *Val Intelvi*.

Brienno (P), embosomed in laurels.

Torriggia (P); in the foreground the *Villa Cetti*. On the bank, to the S., is a pyramidal monument, 65 ft. high.

Germanello; Laglio.

Carate Lario (P); *Urio* (P); all with villas.

Moltrasio (P), on the steep hill-side, picturesquely rising in terraces.

Villa Pizzo, on a promontory jutting far into the lake.

Cernobbio (P). — *Gr. Hôt. Villa d'Este et Reine d'Angleterre, with fine park, R. 4-10, B. 1½, déj. 4, D. 5, omn. 1 (from Como rail. stat. 2) fr. (Engl. Church Serv.); *Reine Olga, R. 3-4, B. 1¼, déj. 3, D. 4; Milano, R. 1½, D. 3 fr., a good Italian house.

Cernobbio, a thriving little town (1100 inhab.), with handsome villas, lies 2½ M. E. of Chiasso (p. 8).—Then *Villa Cima*, with a beautiful park, and, beyond the mouth of the *Breggia*, the *Villa Tavernola*.

Villa l'Olmo (p. 9); lastly *Borgo San Giorgio*, the N.W. suburb of Como (p. 8).

E. Bank.

Sat.; entrance by the S. gate, 1 fr.

The *Villa Besana* contains a modern tower-shaped mausoleum to the last of the Gonzagas.

San Giovanni (P.) and *Villa Trotti*, with a fine large park.

Lezzeno (P).

Nesso (P), at the mouth of the *Val di Nesso*.

Riva di Palanzo (P).

Villa Pliniana, in the bay of *Molina*, at the mouth of a ravine; near it is a spring mentioned by Pliny (adm. ½ fr.).

Torno (P).

Beyond the *Punta di Geno* we come in sight of *Como* (p. 8). To the left are the *Borgo Sant' Agostino*, the N.E. suburb, and above it *Brunate* (p. 9).

Bay of Lecco.

Steamer from Cadenabbia (p. 21) to Lecco four times daily (twice viâ Bellagio), in 1¼-1¾ hr.; passengers from Colico or from Como change boats at Cadenabbia. — Electric railway on the E. bank, see p. 19.

The *Lago di Lecco* (700 ft.), 12½ M. long, the S.E. bay of the Lago di Como, though inferior in charm to the S.W. bay, presents grand mountain scenery. The villages on its banks are unimportant. The steamboat stations (the calls at which vary) are *Lierna* (P & S), *Limonta* (B), *Vassena* (B), *Onno* (P), *Mandello* (P & S), *Abbadia* (B & S), and —

Lecco (P & S). — *Gr. Hôt. Lecco ('Bellevue au Lac'), R. 3-4, B. 1½, déj. 3, D. 4, omn. ¾ fr.; *H. Mazzoleni, R. 2-5, B. 1½, omn. 1 fr.; both well situated by the quay; Croce di Malta & Italia, Piazza Garibaldi; Corona, near the rail. station, modest. — Good *Rail. Restaurant.* — *Omnibus* between the pier and the rail. station, 50 c. (included in through-tickets).

Lecco, a town of 10,400 inhab., with silk and cotton factories and iron-works, lies at the S.E. end of the lake, where it is drained by the *Adda*, at the foot of the *Monte Resegone* (6190 ft.), a jagged dolomite mountain. In the Piazza Manzoni is a monument to *Al. Manzoni*, author of the 'Promessi Sposi', the scene of which is partly laid at Lecco (b. at Milan 1785, d. 1873). The *Ponte Grande*, a stone bridge of ten arches (14th cent.), affords a fine view of the Adda.

From Lecco to Milan, 32 M., railway in 1¼-2 hrs., traversing the *Brianza*, a fertile and highly cultivated region, with numerous villas, between the rivers Adda and Lambro. At *Monza* this line joins the Como and Milan railway (p. 9).

From Lecco to Bergamo and Brescia, 52 M., railway in 3 hrs., skirting the lakes of the Adda and a picturesque hill-country.

20½ M. **Bergamo** (820 ft.; **Hôtel Moderne*, Via della Stazione, new; *Alb. Reale d'Italia*, Via Venti Settembre; *Alb.-Rist. Commercio*, Piazza Cavour, plain), junction for Treviglio and Milan, the ancient *Bergomum*, a Venetian town from 1428 to 1797, and now a provincial capital with 25,400 inhab. and a number of factories, is picturesquely situated at the junction of the *Val Brembana* and the *Val Seriana*.

The broad Viale della Stazione leads from the station to the Piazza Vittorio Emanuele, which contains a statue of Victor Emmanuel II. In the Piazza Donizetti, a little to the N.E., with a monument to the composer (b. in Bergamo), are the churches of *San Bartolomeo* and *Santo Spirito*, containing interesting pictures by Lor. Lotto and Borgognone.

To the N.W. of the Piazza Vitt. Emanuele the Strada Vitt. Emanuele, an avenue of chestnuts, leads to the lower station of the cable-tramway (*funicolare;* 15 c.) ascending to the Città Alta, or old town (1200 ft.). From the terminus at the top the Via Gombito leads in 3 min. to the Piazza Garibaldi, an old market-place, with the unfinished *Palazzo Nuovo*, in the Renaissance style, by V. Scamozzi. Opposite are the Gothic *Palazzo Vecchio* or *Broletto* and a statue of Torquato Tasso, whose father Bernardo was born at Bergamo in 1493. — Beyond the Broletto rises *Santa Maria Maggiore*, a Romanesque church of 1137. The interior, restored in the baroque style, contains fine choir-stalls by Giov. Belli and Franc. Capodiferro (16th cent.). Adjacent on the right is the *Cappella Colleoni*, a master-work of the early Renaissance, by Giov. Ant. Amadeo (1470-76); but the exterior was partly, and the interior almost entirely altered about 1774. It contains the tombs of the founder, Bart. Colleoni, and his daughter

Medea, both by Amadeo. — The *Cathedral*, by Scamozzi, dates from 1614. — Opposite is the *Baptistery* (1340).

Returning to the cable-tram, we then descend to the left to the old ramparts, converted into promenades, which command a fine view of the plain of Lombardy and the Bergamasque Alps. — Below the N.E. gate (Porta Sant' Agostino), to the left, is the *Accademia Carrara*, with a picture-gallery (Galleria Carrara, Gall. Morelli, and Gall. Lochis; adm. 10-4, 1/2 fr.; at other times 1 fr.), containing fine works by Lor. Lotto, G. B. Moroni, Mantegna, Franc. Pesellino, Marco Basaiti, Palma Vecchio, and a supposed early work by Raphael (St. Sebastian).

The train to Brescia stops further on at (36 M.) *Palazzolo*, on the Oglio, whence a branch-line diverges to Sarnico on Lake Iseo, and at (40 1/2 M.) *Rovato* it joins the Milan and Brescia line (p. 38).

5. Milan, Ital. *Milano.*

Railway Stations. 1. The *Central Station* (Pl. F, G, 1; *Restaurant) is used by all the State Railways. Hotel-omnibuses meet the trains (3/4-1 1/2 fr.). Cab 1 fr., day or night; each trunk 25 c., small articles free. Tramways Nos. 1, 2, and 7 also start from the station (p. 25; 10 c.; but they take no large luggage). — 2. *Stazione Ferrovie Nord* (Pl. C, 4), for the lines of the N. Railway to Saronno and Como (p. 9), to Erba, and to Varese and Laveno (p. 14). Tramways Nos. 3 and 7 (p. 25) connect this station with the Piazza del Duomo, the Staz. di Porta Genova, and the Staz. Centrale. — 3. *Stazione di Porta Genova* or *di Porta Ticinese* (Pl. B, 8), a subordinate station for the trains to Mortara and Genoa (p. 48). — Porterage from any station to the town, for luggage under 100 lbs., 50 c. — Railway-tickets for the State Railways may be procured also at the *Agenzia Internazionale di Viaggi* (Frat. Gondrand), Galleria Vittorio Emanuele 24, or from *Thos. Cook & Son*, Via Alessandro Manzoni 7 (for sleeping-carriages also at the Gr. Hôt. Milano and from the station inspector); for the N. Railways at the *Agenzia Ferrovie Nord-Milano*, Galleria Vittorio Emanuele 26.

Hotels (comp. p. xvii; most of them in noisy situations). *In the Town:* *H. de la Ville (Pl. a; F, 5), Corso Vittorio Emanuele 34, with post and railway-ticket offices, R. 5-7, B. 1 1/2, déj. 4, D. 5-7, omn. 1 1/2 fr.; *Gr. H. Continental (Pl. e; E, 4), Via Aless. Manzoni, with tourists' office, R. 4-8, B. 1 1/2, déj. 4, D. 5-6, omn. 1 1/4 fr.; *Gr. Hôt. de Milan (Pl. mi; F, 3, 4), Via Aless. Manzoni 29, with tourists' office, R. 5-9, B. 1 1/2, déj. 4, D. 5 7, omn. 1 fr.; *H. Cavour (Pl. b; F, 3), Piazza Cavour, pleasantly situated opp. the Giardini Pubblici, patronized by Italians, R. from 4, B. 1 1/2, déj. 4, D. 6-7, omn. 1 1/4 fr.; *H. Métropole (Pl. q; E, 5), Piazza del Duomo, R. 3 1/2-7 1/2, B. 1 1/2, déj. 4, D. 5-6, omn. 1 fr.; *Regina Hotel & Rebecchino (Pl. p; E, 5), Via Santa Margherita 16, with restaurant, R. from 4 1/2, B. 1 1/2, déj. 3 1/2, D. 5, omn. 1 1/2 fr. — *Europa (Pl. f; F, 5), Corso Vittorio Emanuele 9, R. 4-6, B. 1 1/2, déj. 3, D. 4 1/2-6, omn. 1 fr.; H. Grande-Bretagne & Reichmann (Pl. d; D, E, 6), R. 3 1/2-5 1/2, B. 1 1/2, déj. 3 1/2, D. 4 1/2, omn. 1 fr.; H. Manin (Pl. k; F, 2), Via Manin, near the Giardini Pubblici, pleasant situation, R. from 4, B. 1 1/2, déj. 3-3 1/2, D. 4 1/2-6, omn. 1 fr., patronized by the English; H. Bella Venezia (Pl. i; E, F, 5), Piazza San Fedele, R. 3 1/2-5, B. 1 1/2, déj. 3, D. 4, omn. 1 fr.; H. Victoria (Pl. o; G, 4, 5), Corso Vitt. Emanuele 40, R. 2 1/2-6, B. 1 1/2, déj. 3, D. 4, omn. 3/4 fr.; *H. Roma (Pl. g; F, 5), Corso Vitt. Emanuele 7, R. 4-16, B. 1 1/2, déj. 3 1/2, D. 5, omn. 1 fr.; Corso Hotel (Pl. c; F, 5), Corso Vitt. Eman. 15, with restaur., R. from 4 1/2, B. 1 1/2, déj. 2 1/2, D. 3 1/2, omn. 1 1/4 fr., good; Gr. H. Royal, Piazza Cordusio (Pl. D, E, 5), R. 4-10, B. 1 1/2, déj. 3, D. 4, omn. 1 1/2 fr. — Good Italian houses of the second class: Pozzo-Central (Pl. l; E, 6), Via Torino, R. from 3 1/2, déj. 3, D. 4, omn. 1 fr.; *H. de France (Pl. m; F, 5), Corso Vitt. Eman. 19, R. from 4, B. 1 1/4,

déj. 3, D. 4½, incl. wine, omn. ¾-1 fr.; AGNELLO ET DU DÔME (Pl. h; F, 5), Via Agnello 2, corner of Corso Vitt. Emanuele, R. 2½-3½, déj. 2½, D. 3½, omn. ¾ fr.; ANCÒRA & GINEVRA (Pl. n; F, 5), Via Agnello 1, corner of Corso Vitt. Emanuele, R. 2½-3½, déj. 2½, D. 3½, omn. ¾ fr.; ANGIOLI & SEMPIONE, Via San Protasio, R. 2½, déj. 3, D. 4, omn. ¾ fr.; BISCIONE & BELLEVUE (Pl. t; F, 5), Piazza Fontana, R. 2½-3½, déj. 2½-3, D. 3½-4, omn. ¾ fr. — Plain: ALB. DEL COMMERCIO, Piazza Fontana, with restaur., R. 2½-3½, omn. 1 fr.; H. SPLUGA & POPOLO (Pl. r; E, 5), Via S. Protasio, corner of Via S. Margherita, R. 2½ fr.; ALB. PASSARELLA, Via della Passarella 24 (Pl. F, G, 5), R. from 2 fr.; H. ST. MICHEL & BERNERHOF, Via Pattari (Pl. F, 5), R. 2¼, omn. ¾ fr.; H. AGNELLINO, Via Agnello 4 (Pl. F, 5), R. 2 fr.; H.-P. SUISSE, in the narrow Via Visconti (Pl. E, 5, 6), R. 2-3 fr.; ALB. DEL FALCONE, Via del Falcone, with good restaurant.

Near the Central Station: *PALACE HOTEL (Pl. y; G, 1), first-class, with restaurant and booking-office, R. from 6, B. 1½, déj. 4½, D. 6-8, omn. without lugg. ½ fr.; HÔT. DU NORD (Pl. u; F, 1), with dépendance *H. des Anglais*, R. from 3, B. 1½, déj. 3½, D. 4½ fr.; BELLINI'S H. TERMINUS (Pl. v; G, 1), R. from 3½, B. 1½, déj. 3, D. 4½, omn. 1 fr.; H. D'ITALIE (Pl. z; F, 1), R. from 3, B. 1¼, déj. 3, D. 4 fr.; H. CONCORDIA (Pl. w; F, 1), R. 3, B. 1¼ fr.; H. COMO, adjoining H. Terminus, R. 2½-3½, B. 1¼ fr.; all these are in the Piazza della Stazione. — HÔT. DU PARC (Pl. x; F, 2), Via Principe Umberto 29, R. 2½-4½, B. 1¼, déj. 2½, D. 3½ fr.; H. SCHMID (Pl. s; F, 1), Via Marco Polo 16, corner of Via Galilei, R. 3, B. 1¼, D. 2½ fr.; ALB. NIZZA, Viale Principe Umberto 6, R. 2-3½, B. 1, D. 2 fr.; ALB. CERVO, same street 14, unpretending.

Hôtels Garnis: GR.-H. MARINO (Pl. ma; E, 4), Piazza della Scala, R. 3½-5, B. 1½ fr.; H. MODERNE (Pl. mo; E, 5), Via Carlo Alberto; H. EXCELSIOR, Via Rastrelli (Pl. E, F, 5, 6; R. from 3 fr.), etc.

Restaurants and Cafés (comp. p. xix). **Caffè Cova*, Via Gius. Verdi, near the Scala, with garden (evening-concerts in summer); *Rebecchino*, Via S. Margherita, also near the Scala (comp. p. 24); *Biffi* (concerts in the evening), *Campari*, **Rist. Savini*, and *Gambrinus Halle*, all in the Galleria Vitt. Emanuele; **Eden* (p. 24), Via Cairoli; *Fiaschetteria Toscana*, near the E. branch of the Gall. Vitt. Emanuele; cafés also in the *Giardini Pubblici* (p. 36) and in the *Nuovo Parco* (p. 33). — *Kursaal Diana*, Viale Monforte, outside the Porta Venezia (Pl. H, 2, 3), a large new establishment, with restaurant, baths (see below), etc.

Birrerie. **Gambrinus Halle*, see above (Munich beer); *Spatenbräu*, Via Ugo Foscolo 2, adjoining the Gall. Vitt. Eman.; *Birreria Casanova*, W. side of the Piazza del Duomo; *Orologio*, E. side of Cathedral; *Rist. della Borsa*, Piazza Cordusio (Bavarian and Pilsen beer at these three).

Baths. *Terme*, Foro Bonaparte 68, swimming, Turkish, and medicinal; *Bagni Centrali*, Corso Vitt. Emanuele 17. — Swimming: *Bagno di Diana* (see above), open in summer only.

Cabs, all taximeters: minimum 70 c.; each 500 mètres more, or each 4 min. waiting, 10 c.; each trunk over 110 lbs. 25 c.

Tramways (comp. p. xiv; electric). The centre of traffic is the PIAZZA DEL DUOMO (Pl. E, 5), whence the chief lines (constructed in 1897-99 by the Edison Co.) radiate: 1. By the Via Al. Manzoni and Via Principe Umberto to the *Central Station* (Pl. F, G, 1). — 2. By Porta Venezia (Pl. H, 2) to the *Central Station*. — 3. By Via Dante, Stazione Ferrovie Nord (Pl. C, 4), Via Vincenzo Monti, and Porta Sempione (Pl. B, 2) to the *Corso Sempione* (Pl. A, B, 1, 2). — 4. By Via Dante, Porta Teuaglia (Pl. C, 2), and Via Bramante to the *Cimitero Monumentale* (comp. Pl. C, 1). — 5. By the Piazza della Scala, Via di Brera (Pl. E, 4, 3), and Porta Volta to the *Cimitero*. — 6. By the Piazza S. Ambrogio (Pl. C, 5, 6) to the *Via Filangeri* (Pl. A, 6). — 7. *Tramvia Interstazionale:* From the Central Station by Porta Nuova (Pl. E, F, 1), Via Pontaccio (Pl. D, E, 3), and Stazione Ferrovie Nord (Pl. C, 4) to Staz. di Porta Genova or Porta Ticinese (Pl. B, 8). — 8. *Tramvia di Circonvallazione*, round the old town.

Post and Telegraph Office (Pl. D, 5), Via Bocchetto 2; post-office open from 8 a.m. to 9 p.m.; telegraph-office day and night; branches at the Central Station, etc.

Theatres (comp. p. xxi). **Teatro alla Scala* (Pl. E, 4), one of the largest theatres in Europe, built in 1778; holds an audience of 3600; open in winter only (operas and ballets). — *T. Lirico Internazionale* (Pl. F, 6), corner of Via Larga and Via Rastrelli; *T. Manzoni* (Pl. E, 5), Piazza San Fedele, superior, mostly comedy; *T. Dal Verme* (Pl. D, 4), Foro Bonaparte (operas and ballets, circus, etc.). — *Eden T. of Varieties*, Via Cairoli (Pl. D, 4; adm. 1 fr.).

American Consul, *James E. Dunning*, Via Venti Settembre 28; vice-consul, *M. Bayard Cutting*. — **British Consul,** *Joseph H. Towsey*, Via Solferino 24; vice-consul, *Wm. M. Tweedie*.

English Church (Pl. D, 2): *All Saints'*, Via Solferino 15, adjoining the British Consulate; Sun., 8.30, 11, and 3.30.

Collections (closed on public holidays, see p. xx; the museums are very cold in winter): —

Biblioteca Ambrosiana (p. 32). Picture Gallery (*Pinacoteca*, p. 32), on week-days 10-4 (Nov. to end of Feb. 10-3), 1 fr.; on Sun. and festivals 1 to 3 or 4, 20 c.

Brera (p. 29). Picture Gallery, daily, 9-4 (Nov.-Feb. 10-4), 1 fr.; on Sun. and holidays, 9 or 10 to 12, free.

Castello Sforzesco (p. 32). Art Collections daily (except Sun.) 10-5 (Nov.-Feb. till 4); Sun. and holidays 11-4 (free); ticket admitting to all collections, 1 fr., Museo del Risorgimento alone, 20 c.

Exhibition of the *Società per le Belle Arti*, Via Principe Umberto 32 (Pl. F, 2), daily 9-6 (in winter 10-4), ½ fr., on Sun. 25 c.

Leonardo's Last Supper (p. 34), on week-days 9½-4½ (Nov.-Feb. 10-4), 1 fr.; closed on Sun. and holidays.

Museo Borromeo, in the Palazzo Borromeo (Pl. D, 5), containing fine old pictures and sculptures, particularly of the Lombard school; Tues. & Frid., 1-4 (fee ½-1 fr.).

Museo Civico di Storia Naturale (p. 36), Tues., Wed., Frid., Sat. 10-5, Mon. 1-5 (Nov.-Feb. till 4), ½ fr.; Sun. and holidays 9-11.30 and 1-5(4), free.

Museo Poldi-Pezzoli (p. 29), daily, 9-4 (Nov.-Feb. 10-4), 1 fr.; Sun. & holidays, 9 or 10 to 12, 20 c.

Chief Sights (2 days). 1st Day. *Cathedral*, ascend to Roof (p. 28); *Brera* (picture-gallery, p. 29); collections in the *Castello Sforzesco* (p. 32); evening walk in the *Corso Vitt. Emanuele* (p. 36), or in summer in the *Giardini Pubblici* (p. 36). — 2nd Day. *Santa Maria delle Grazie* (p. 34); *Sant' Ambrogio* (p. 34); *San Lorenzo* (p. 33); *Ospedale Maggiore* (p. 33); *Cimitero Monumentale* (p. 36). — Excursion to the *Certosa di Pavia* (p. 37).

Milan (390 ft.), Ital. *Milano*, the Roman *Mediolanum*, capital of Lombardy, and, next to Naples, the most populous town in Italy (579,000 inhab.), is the seat of an archbishop, headquarters of the second army-corps, and the wealthiest manufacturing town in Italy. Silk, woollen, and cotton goods, and art-furniture are the staple commodities, and it is also the financial capital of Italy. It lies in the fertile plain of Lombardy, not far from the chief Alpine passes, and is connected by canals with the Ticino, the Po, and Lago Maggiore. In painting, Milan vies with Venice and Rome, while sculpture in marble is quite a specialty here.

Milan has been an important place since remote antiquity. Founded by the Celts, it rose during the Roman period to be the chief city of N. Italy, and in the 4th cent. it was often the residence

of the emperors, particularly of Constantine the Great (324-37) and Theodosius (379-95), whose edicts in favour of Christianity were issued hence. The Lombard kingdom (p. 48) was overthrown by Charlemagne, whose successors ruled over the country by means of governors. It was against the walls of the Lombard cities that the power of the Hohenstaufen was broken. Their league was headed in 1167 by Milan, which was soon rebuilt after its destruction by Frederick Barbarossa in 1162. Feuds between the noblesse and the people led in 1277 to the domination of the *Visconti*, who by successful wars and diplomacy gained possession of a great part of N. Italy, and who proved famous patrons of art and science. *Gian Galeazzo Visconti* (1378-1402) founded the cathedral of Milan and the certosa of Pavia. In 1450 the condottiere *Francesco Sforza* forced his way into power. He built the castle and the Ospedale Maggiore, and invited Italian and Byzantine scholars to his court. Still more brilliant was the court of *Lodovico Sforza*, surnamed *il Moro*, who in 1477 usurped the guardianship of Francesco's grandson, *Gian Galeazzo Sforza*. During his sway *Bramante* and *Leonardo da Vinci* came to Milan, raising it to the pinnacle of its artistic fame. The marriage of Emp. Maximilian I. with Gian Galeazzo's daughter Bianca, in 1494, and Lodovico's diplomatic alliance with Charles VIII. of France ushered in a European war for the possession of upper Italy. Expelled by Louis XII. in 1499, Lodovico ended his days in a French prison, but the victory gained by Emp. Charles V. at Pavia in 1525 resulted in the cession of the duchy to his son Philip II. of Spain. In 1714 the War of Succession transferred the duchy to the House of Austria, which, apart from the Napoleonic interlude (1797-1814), and notwithstanding repeated rebellions, retained possession of it down to 1859 (p. xxx).

The glory of Milan, and the focus of its commercial and public life, is the Piazza del Duomo (Pl. E, 5), the N. and S. sides of which are flanked with imposing edifices designed by Mengoni (p. 28) and erected since 1876. It is also the centre of the tramway traffic (p. 25). In the gardens in front of the cathedral rises the colossal *Equestrian Statue of Victor Emmanuel II.*, in bronze, by Ercole Rosa (1896).

The ***Cathedral** (Pl. E, F, 5), a Gothic edifice built entirely of white marble, and dedicated *Mariae Nascenti*, is one of the largest churches in the world (comp. p. 270). It is 162 yds. in length; transept 96 yds. in breadth; façade 73 yds. The roof is adorned with 98 turrets, and the exterior with about 2000 statues in marble. The effect of the whole is fairy-like, especially by moonlight. The cathedral was begun in 1386, but, owing to constant quarrels between the Italian architects and the French and German masters who were consulted, it progressed but slowly. About 1500 the chief architects

were *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo;* then *Giov. Dolcebuono, Cristof. Solari,* and others; lastly, in 1560, *Pellegrino Tibaldi.* The late-Renaissance façade, designed by Tibaldi, but only completed in 1805, has recently been restored. The great bronze door, with reliefs from the life of the Virgin, by *Lod. Pogliachi*, is modern (1906).

The Interior, borne by 52 pillars, each 16 paces in circumference, is most impressive. Right Aisle: Sarcophagus of Archbishop Aribert (d. 1045), above which is a gilded crucifix of the 11th cent.; then, borne by two columns, the monument of Ottone (d. 1295) and Giovanni Visconti (d. 1354), archbishops of Milan. Next, a Gothic monument of 1394; tomb of Canon Vimercati, by *Bambaia.* — Right Transept (W. wall): Monument of two Medici, brothers of Pope Pius IV., with bronze statues, by *Leone Leoni* (1564). [Tickets for the roof (see below) are obtained close by.] E. wall of the transept: Statue of St. Bartholomew by *Marco Agrate* (1562).

Ambulatory. The S. Sacristy, the door of which is adorned with Gothic sculpture (1393), contains the **Treasury* (*Tesoro;* adm. 1 fr.). — Farther on is a sitting figure of Martin V. by *Jac. da Tradate* (1421); then the tomb of Cardinal Marino Caracciolo (d. 1538), by *Bambaia.* The modern stained glass in the three choir-windows, representing Scriptural subjects, are copies from old pictures. The door of the N. sacristy dates from the end of the 14th cent.

In front of the Choir, below the dome, is the subterranean *Cappella San Carlo Borromeo*, richly adorned with gold and jewels, with the tomb of the saint (p. 17); entrance opposite the sacristy doors in the ambulatory (open free till 10 a.m.; later 1 fr.).

In the centre of the N. Transept is a curious old bronze candelabrum, in the form of a tree with seven branches (13th cent.). — Left Aisle. Altar-piece by *Fed. Baroccio:* Sant' Ambrogio absolving Emp. Theodosius. The third chapel contains the wooden *Crucifix* which San Carlo Borromeo carried about during the plague in 1576. Then a monument to three archbishops Arcimboldi (ca. 1550), and along the wall, statues of eight Apostles (13th cent.). Near the N. side-door is the Font, an antique bath of porphyry, under a canopy by *Tibaldi.*

The traveller should not fail to ascend to the *Roof and Tower of the cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; to the highest gallery 25 c. more; Panorama of the Alps 75 c.). Single visitors not admitted unless others are already at the top. Closed an hour before sunset. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside, and 300 outside the edifice). Watchman at the top, with a telescope.

On the S. side of the cathedral is the Palazzo Reale (Pl. E, F, 5, 6), built in 1772 on the site of a palace of the Visconti and Sforza, and adorned with frescoes by Appiani, Bern. Luini, and Hayez. To the old palace belonged the semi-Romanesque church of *San Gottardo,* whose tower, built about 1330, and apse are seen from the street behind the palace, to the left. — Adjacent on the E. is the *Archiepiscopal Palace* (*Pal. Arcivescovile;* Pl. F, 5), rebuilt by Pellegrino Tibaldi after 1570; fine fore-court with double arcades.

On the N. side of the piazza is the ***Galleria Vittorio Emanuele** (Pl. E, 5), which leads to the Piazza della Scala, the finest structure of the kind in Europe, built in 1865-67 by *Gius. Mengoni,* who lost his life by falling from the portal in 1877. The central glass cupola is 165 ft. high.

In the Piazza della Scala (Pl. E, 4) rises a modern statue of *Leonardo da Vinci* (1452-1519), by P. Magni; on the pedestal are figures of his pupils, Marco d'Oggiono, Cesare da Sesto, Salaino, and Boltraffio. — On the N.W. side of the piazza rises the *Teatro alla Scala* (p. 26), and on the S.E. the *Palazzo Marino*, now the town-hall, erected in 1558-60 by Galeazzo Alessi, with a fine court.

To the N.E. runs the *Via degli Omenoni*, with the palace of that name (No. 1), erected by Leone Leoni and adorned with Atlantes. — The **Museo Poldi-Pezzóli** (Pl. E, F, 4), No. 10 in the adjacent Via Morone, bequeathed to the town by Gian Giac. Poldi-Pezzoli (d. 1879), contains valuable paintings of the Italian schools, gold and silver plate and trinkets, old Flemish and Persian carpets, weapons, etc. (adm., see p. 26). The collection has the charm of being exhibited in the tastefully-furnished house of its founder.

From the Piazza della Scala the tramway (No. 5; p. 25) runs N.W. through the Via Giuseppe Verdi (Pl. E, 4) and Via di Brera to the —

Palazzo di Brera (Pl. E, 3; No. 28), built for a Jesuit college by Franc. Richino after 1651, since 1776 the seat of the *Accademia di Belle Arti*, and now styled *Palazzo di Scienze, Lettere, ed Arti*. It contains the Picture Gallery described below, a *Library*, founded in 1770 (300,000 vols.; adm., see p. 26), and the *Observatory*.

In the centre of the fine Court is a bronze statue of Napoleon I. as a Roman emperor, by *Canova* (1810), erected in 1859. Among other statues is one (on the staircase, left) of the jurist *Cesare Beccaria* (1738-94), the first scientific opponent of capital punishment.

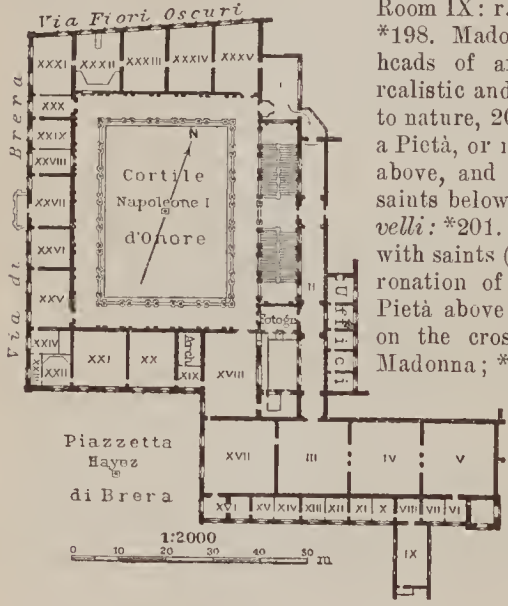
The staircase ascends to the first floor, on which is the *Picture Gallery, or *Pinacotéca* (adm., see p. 26), containing not only admirable Lombard works of the 16th cent., by the pupils and successors of Leonardo da Vinci, such as Boltraffio, And. Solario, and Gaudenzio Ferrari, but also a number of good Venetian pictures, works by Mantegna and Correggio, and above all Raphael's famous Sposalizio (Room xxii).

From Room I, in which we pay for admission, we enter (to the right) Room II (Lombard Frescoes): on the left, 20. *Vincenzo Foppa*, Martyrdom of St. Sebastian; 25. *Ambr. Borgognone*, Madonna with angels; on the right, 33. *Gaudenzio Ferrari*, Adoration of the Magi; on the left, *66. *Bernardino Luini*, Madonna with SS. Anthony the Abbot and Barbara (1521).

Straight on are nine rooms devoted to the schools of Brescia, Bergamo, and Venice (15th-18th centuries).

Room III: l. 91. *Moretto*, Madonna and saints; 100. *Giov. Batt. Moroni*, Navagiero, Podestà of Bergamo (1565); 104, 105. *Paris Bordone*, Holy Family, Love-scene; 114. *Girol. Savoldo*, Madonna and saints. — To the left is Room IV: l. 139, 140. *Paolo Veronese*, Three saints and a page, Christ at the house of Simon; *143. *Tinto-*

retto, Finding of the body of St. Mark; 144. *Bonifazio*, Finding of Moses; 148. *P. Veronese*, Adoration of the Magi. — Room V: 164. *Gentile Bellini*, St. Mark preaching at Alexandria; *174, 175. *Cima da Conegliano*, St. Peter with John the Baptist and St. Paul, Madonna enthroned, with saints (an early work), Two groups of saints; 165. *Bart. Montagna*, Madonna with saints and angels (1499); 177. *Liberale da Verona*, St. Sebastian; 176. *Cima da Conegliano*, Group of saints. — To the right is Room VI: *180, *182. *Titian*, Portrait of Count Porcia (ca. 1587), St. Jerome in a fine wooded landscape (ca. 1560). — Room VII: *183-185. *Lor. Lotto*, Portraits. — We pass through Room VIII to Room IX: r., *Andr. Mantegna*, *198. Madonna encircled with heads of angels, 199. *Pietà, realistic and repulsive, but true to nature, 200. Altar-piece, with a Pietà, or mourning for Christ, above, and St. Luke and other saints below (1454); *Carlo Crivelli:* *201. Madonna enthroned, with saints (1482), 202, 203. Coronation of the Virgin, with a Pietà above (1493), 206. Christ on the cross, *207. Enthroned Madonna; *214-216. *Giov. Bellini*, Pietà and two Madonnas. — Room X: 228. *Ant. da Murano* and *Giov. Alemanno*, Madonna with saints. — Beyond Room XI we enter —



Seven rooms devoted to the Lombard schools. — Room XII: 248. *Vinc. Civerchio*, Adoration of the Child. — Room XIII: 258. *Ambr. Borgognone*, Group of Saints and Pietà. — Room XIV: 262. *Gianpietrino*, Mary Magdalene. — Room XV: 276. *Ces. da Sesto*, Madonna under the laurel-tree; 277. *G. Ferrari*, Madonna; 280. *Leonardo da Vinci* (?), Head of Christ, a drawing (injured); 281. *Boltraffio*, Two donors kneeling; 282. *A. Solario*, Portrait; 286. *Sodoma*, Madonna. — Room XVI: Madonnas (289) and frescoes (*288. Burial of St. Catharine) by *Bern. Luini*. — To the right is Room XVII: 307. *Vinc. Foppa*, Madonna enthroned and six tablets with figures of saints; 310. *Bern. Zenale* (?), Madonna enthroned, with four fathers of the Church and the donors, Lodovico il Moro, his wife Beatrice

d'Este, and their two children. — Through Room XVIII, containing paintings of the 17th and 18th centuries, we pass to —

Three rooms of the Emilia and Romagna schools. — Room XIX: 417. *Filippo Mazzola,* Portrait. — Room XX: r. 428. *Ercole de' Roberti,* Madonna enthroned with saints; 431. *Dosso Dossi,* St. George, John the Baptist, and St. Sebastian; 448. *Fr. Francia,* Annunciation; 449. *Fr. Cossa,* St. Peter and John the Baptist, wings of the altar-piece in London. On an easel: *427. *Correggio,* Adoration of the Magi, an early work. — Room XXI: r. 452. *Nicc. Rondinelli,* Madonna enthroned with saints. — Next —

Four rooms of the Central Italian schools. — Room XXII: *472. *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted by the master in 1504, in his 21st year. The composition closely resembles that of his master Perugino (now at Caen), but the rich golden light which illumines the present masterpiece, the treatment of the temple in the background, and the wonderful nobility and animation with which Raphael has endowed the figures of the graceful attendants on the Virgin and the rejected suitors, breaking their shrivelled wands, makes it a work apart. — Room XXIII: r. 477, 476. *Luca Signorelli,* Madonna, Scourging of Christ, early works; between them, 475. *Benozzo Gozzoli,* Miracles of St. Dominic. — Room XXIV: *489-496. Frescoes by *Bramante,* Heraclitus and Democritus, with six figures of heroes and minstrels. — Room XXV: r. 497. *Gentile da Fabriano,* Coronation of the Virgin and four saints; 503. *Giov. Santi* (father of Raphael), Annunciation; 505. *Luca Signorelli,* Madonna enthroned, with saints (1508); *510. *Piero della Francesca,* Madonna enthroned, with saints, worshipped by Duke Federico da Monfeltro.

School of Bologna (16th-17th cent.). Room XXVI: 513. *Franc. Albani,* Dance of Cupids. — Room XXVII: 556. *Guercino,* Expulsion of Hagar. — Roman School. Room XXVIII: 565. *Angelo Bronzino,* Andrea Doria (p. 120) as Neptune. — School of Naples. Room XXIX: Pictures by *Luca Giordano* and *Salvator Rosa;* 613. *Ribera,* St. Jerome.

Netherland Schools. Room XXX: *614. *Rembrandt,* Portrait of his sister (1632). — Room XXXI: r. 679. *Rubens,* Last Supper (ca. 1615-20); 701. *A. van Dyck,* Madonna with St. Anthony; on an easel: *700. *Van Dyck,* Princess Amalia of Solms.

The last rooms contain pictures of the 19th century.

Behind the W. side of the Piazza del Duomo, and entered from the Via Carlo Alberto (p. 35), lies the Piazza de' Mercanti (Pl. E, 5), the centre of the mediæval city, formerly guarded by five gates. In this piazza rises the old *Palazzo della Ragione,* a large hall erected in 1228-33 under the Podestà Tresseno, whose equestrian figure in relief adorns the S. side. — On the N. side of the piazza is the

Palazzo dei Giureconsulti, of 1564, with an old tower. On the S. side are the fine *Loggia degli Osii*, of 1316, restored in 1902-4, and the *Collegio dei Nobili*, of 1625.

From this point the Via Ces. Cantù leads S.W. to the **Biblioteca Ambrosiana** (Pl. D, E, 5; adm., see p. 26; entrance by No. 2, Piazza della Rosa, 2nd door to the right in the court; first floor), containing 175,000 vols. and 8400 MSS., and a valuable **Picture Gallery* (Pinacoteca).

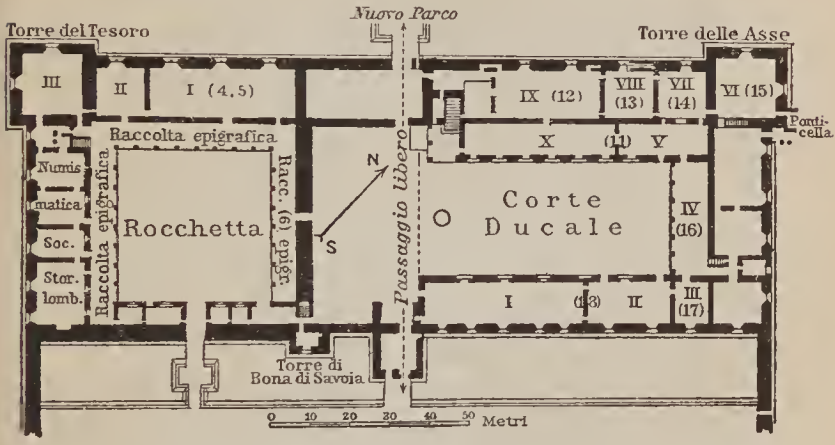
Note in Room D the Madonnas by *Sandro Botticelli* (No. 15) and *Borgognone* (No. 23). In Room E *Raphael's* cartoon of the School of Athens (p. 279), a female and a male portrait attributed to *Leonardo da Vinci* (Nos. 8, 19), several pictures by *Titian* (No. 41. His own portrait, 42. Adoration of the Magi), and a portrait by *G. B. Moroni* (No. 44). Cabinet G contains drawings by *Leonardo da Vinci* and his pupils, in particular the Codex Atlanticus, several photographs from which are exhibited.

We now return to the Via Ces. Cantù, whence the Via Orefici, to the left, leads to the Piazza Cordusio (Pl. D, E, 5), with the *Borsa*, or Exchange, and a statue of *Giuseppe Parini*, the poet (1729-99). From this piazza the Via Dante (Pl. D, 5, 4; tramways Nos. 3 & 4, see p. 25) runs N.W. to the *Foro Bonaparte* (Pl. D, 4), adorned with an *Equestrian Statue of Garibaldi*, in bronze, by Ettore Ximenes. From the opposite side of the Foro the Via Cairoli leads to the Piazza Castello.

The ***Castello Sforzesco** (Pl. C, 3, 4), the castle of the Visconti and Sforza, with its imposing towers, was founded by Galeazzo II. Visconti (1355-78), rebuilt and extended by the Sforzas after 1450, and converted into barracks by the Austrians. Since 1893 it has been restored in the 15th cent. style. The chief façade fronts the Piazza Castello. The *Torre Umberto Primo*, 230 ft. high, is a modern copy of the early-Renaissance tower built by the Florentine Filarete and destroyed in 1541. The two round corner-towers have been converted into reservoirs. From the spacious fore-court we enter the main building, with the *Corte Ducale*, once the residence of the Sforzas, on the right, and the somewhat older *Rocchetta* on the left, with the Torre di Bona di Savoia, 140 ft. in height. Both buildings are now fitted up as a Museum for the municipal art-collections (adm., see p. 26).

On the groundfloor of the Corte Ducale is the **Museo Archeologico.** Room I: Pre-historic and pre-Roman antiquities; antiques found in Lombardy. — Room II: Early mediæval sculptures. — Room III: Lombard and Pisan sculptures; in the centre is the monument of Bernabò Visconti (14th cent.). — Room IV (colonnade): Lombard sculptures. The adjacent court, to the left, contains a baroque portal and a Renaissance portal from the Pal. Medici, by Michelozzo, both boaring the arms of the Visconti and the Sforza. The 5th Room is the old Chapel of the castle. — Room VI (Torre delle Asse), entered from the 7th, and like it adorned with ceiling-paintings by *Leonardo da Vinci* (1498; much restored), which give an idea of the ancient magnificence of the palace, bears the arms of Lodovico Moro and inscriptions amid intertwined branches. — Room VII is decorated with the arms and initials of Galeazzo Maria Sforza, on a blue ground. — Room VIII contains sculptures of the prime of Lombard art (about 1500),

by *Giov. Ant. Amadeo* and others. Note here the roof-paintings on a red ground. — Room IX: Sculptures of the 16th-18th cent.; in the centre, fragments of the monument of Gaston de Foix (d. near Ravenna, 1512), with his recumbent figure by *Bambaia;* also a good bust of Michael Angelo, in bronze, by one of his pupils. — We pass through the 10th Room to the Loggetta, and mount the stairs to the **Museo Artistico** on the upper floor. Room I: Majolica, porcelain, ivory-work, crystal, and costumes. — Room II: Italian work in ivory and bronze, gold trinkets, Japanese bronzes and armour. — Rooms III and IV: Furniture, 16th-18th cent. — Room V: Costumes. — Room VI: Milanese curiosities, including frescoes by *Bern. Luini*, with fourteen medallion-portraits of Sforzas and Emp. Maximilian I. — Rooms VII and VIII: The Pinacoteca, which comprises several good ancient pictures. In the 7th, a Saint, by *Moretto*; in the 8th, Portraits by *Lor. Lotto, G. B. Moroni, Van Dyck*, and *Antonello da Messina;* Holy Families, Madonnas, and other altar-pieces by *Correggio, Boltraffio, Sodoma*, and *Borgognone*. — The exit at the end of the 8th Room leads to a side-entrance of the Modern Gallery.



The chief entrance to the **Galleria Moderna** in the Rocchetta is under the colonnade of the court. The Groundfloor contains Italian sculptures of the 19th cent., and (in Room III) remains of a Mercury or Argus by *Bramante* (?) and a collection of coins and medals. — On the 1st and 2nd Floors is the gallery of modern paintings, chiefly of the Milanese School. The large Sala della Balla, on the 1st Floor, and a number of side-rooms on the first and second floors, contain modern works, chiefly Italian, of the 19th cent. — The first floor also contains the *Museo del Risorgimento Nazionale:* patriotic memorials from the end of the 18th cent. to the present day.

The passage between the Corte Ducale and the Rocchetta leads to the **Nuovo Parco** (Pl. B, C, 2-4), once the garden of the Dukes of Milan, afterwards a drilling-ground, but laid out as a public park in 1893-97, and afterwards partly occupied by the Exhibition of 1906. On the N. side of the park are the *Arena* (Pl. C, 2), an amphitheatre for races, built in 1805, the *Torre Stigler*, a lofty iron belvedere (Sun. only; 25 c.), and the 'little hill' of *Montagnola* (Café). — The N.W. side of the park is bounded by the *Porta del*

Sempione and the *Arco della Pace* (Pl. B, 2), a triumphal arch of white marble, begun in 1806, but not completed till 1838, with sculptures by Pompeo Marchesi and others. Both monuments commemorate the completion of the Simplon road. (Tramway No. 3, see p. 25.)

To the S.W. of the Castello is the *Stazione Ferrovie Nord* (Pl. C, 4; p. 24), beyond which the Via Boccaccio and Via Caradosso (Pl. B, 4, 5) lead to the church of —

***Santa Maria delle Grazie** (Pl. B, 5), a brick edifice of the 15th cent., with a choir, richly decorated externally, and a fine dome by *Bramante*. The church formerly belonged to a monastery, whose refectory was embellished, before 1499, by *Leonardo da Vinci* with his far-famed painting of the *Last Supper. Entrance on the W. side of the church, by a large door, with the inscription 'Cenacolo Vinciano'. Adm., see p. 26.

This master-work, painted in tempera on the wall to the left, was already seriously damaged by the end of the 16th century, and had finally attained the last stages of decay, but in 1908 was carefully restored by Prof. Cavenaghi, who also uncovered the painted decoration above it. From its study we may convey an idea of the epoch-making importance of Leonardo in the development of art. The master does not merely represent the institution of the Eucharist, as had been previously customary, but dramatizes the whole of the proceedings. With divine resignation Jesus has just uttered the words: 'One of you will betray me!' The disciples are profoundly affected. The admirable balance of the composition has a monumental effect, and while the various groups are distinct they all point to a common centre. The individuality of the figures and the minutest physiognomic details are delineated with marvellous skill. The study of the original is facilitated by copies, made by *Pupils of Leonardo*, and by photographs exhibited in the Refectory. — A fresco of the Crucifixion on the opposite wall, by *Montorfano*, of the same date, is better preserved.

The tramway coming from the Porta Magenta runs hence, past the church of *San Maurizio* (Pl. C, 5; fine frescoes by Bern. Luini), to the Piazza del Duomo. — On leaving the church of S. Maria delle Grazie we follow the Via Bern. Zenale, to the S., and then the Via San Vittore to the left, to the quiet Piazza Sant' Ambrogio (Pl. C, 6; tramway No. 6, see p. 25) and the old church of —

***Sant' Ambrogio,** founded in the 4th cent. by St. Ambrose, who baptized St. Augustine here in 387, and in 389 closed the doors against Emp. Theodosius after the cruel massacre of Thessalonica and compelled him to do penance. In its present Romanesque form, with its peculiar galleries, the church probably dates from the 12th century. The fine atrium in front of the church, containing relics of ancient tombstones, inscriptions, and frescoes, has, like the façade, retained the architectural forms of the original building. The wooden door of the church (railed in) dates from the time of St. Ambrose.

Interior. — Left Aisle, 1st Chapel: Ecce Homo, a fresco by *Borgognone*. — Right Aisle. In the side-entrance are frescoes by *Gaud. Ferrari*, the Bearing of the Cross, the three Maries, and Descent from the Cross. 2nd Chapel on the right: Kneeling statue of St. Marcellina, by *Pacetti* (1812). 5th Chapel on the right: Legend of St. George, frescoes

by *Bern. Lanini.* — In the large 6th Chapel the second door to the left leads to the Cappella di San Satiro, with mosaics of the 5th cent (?; restored) in the dome. — The High Altar, restored about 1200, retains its original decoration of the first half of the 9th cent., the only intact example of its period: Reliefs on silver and gold ground (in front), enriched with enamel and gems, executed by a German master (covered; shown only for a fee of 5 fr.). The 12th cent. canopy over the high-altar, adorned with reliefs, is borne by four columns of porphyry from the original altar. The apse contains an ancient episcopal chair; above it are mosaics of the 9th cent.: Christ in the centre, with the history of St. Ambrose at the sides. — To the left of the choir is the tombstone of Pepin, son of Charlemagne. Opposite, at the N. entrance to the Crypt, is a fresco by *Borgognone*: Christ among the Scribes. The modernised crypt contains a silver reliquary (1898; not visible) with the bones of SS. Ambrose, Protasius, and Gervasius.

Adjoining the left aisle is an unfinished cloister, designed by *Bramante* (1492), but afterwards altered.

A little to the S. of S. Ambrogio is the Via Lanzone, which, continued by the Via del Torchio, leads E. to the Piazza Carrobbio. Crossing this piazza, we enter the Corso di Porta Ticinese (Pl. D, 6-8; tramway No. 7, see p. 25). Here, on the left, is a large ancient Colonnade of 16 Corinthian columns, the chief relic of the Roman Mediolanum. Beyond this is the entrance to —

***San Lorenzo** (Pl. D, 7), the oldest church in Milan, built about 560 in the style of S. Vitale at Ravenna (p. 109), rebuilt after a fire in 1071, and restored by Martino Bassi about 1573. The Cappella Sant' Ippolito, behind the high-altar, and the Cappella Sant' Aquilino adjoining the church on the right are mortuary chapels of the 5th-6th cent. The latter (closed) contains mosaics of the 6th and 7th cent. and an early-Christian sarcophagus.

Farther S., near the *Porta Ticinese*, is the church of *Sant' Eustorgio* (Pl. D, 8). At the back of the choir is a chapel built in 1462-66 by Michelozzo, with an interesting frieze of angels, frescoes by Vine. Foppa and the tomb (of 1339) of St. Peter Martyr, a Dominican monk who was murdered in 1252.

We return N. to the Piazza Carrobbio and turn to the right into the busy Via Torino (Pl. D, E, 6, 5), which leads to the Piazza del Duomo. Immediately to the left is the church of *San Giorgio al Palazzo* (Pl. D, 6), with paintings by Bern. Luini. On the opposite side of the street, farther on, is the small church of **San Sátiro** (Pl. E, 5, 6; closed 12-3, in summer till 4), restored by *Bramante* about 1480, containing, on the right, an octagonal *Baptistery (originally the sacristy) with a tasteful frieze of *putti* and heads in medallions; at the end of the left transept is a small domed chapel of the 9th century; the tower is of the same period.

To the E. of San Satiro is the Via Carlo Alberto (Pl. E, 5, 6; p. 31). Following this street to the right, and its continuation, the Corso di Porta Romana (tramway, see p. 25) to the S.E., we turn to the left by the church of *San Nazaro* (Pl. F, 6, 7) to visit the imposing **Ospedale Maggiore** (Pl. F, 6) or *Municipal Hos-*

pital, a remarkably fine brick structure, begun in the Renaissance style in 1465 by *Filarete*, continued in the Gothic style by Lombard architects, and completed by *Franc. Ricchino* after 1624. It contains nine courts, of which the chief is by Ricchino. — A little to the N., beyond the Piazza Santo Stefano, is the *Palazzo di Giustizia* (Pl. F, 5), the portal of which bears an inscription in memory of Silvio Pellico and other Italian patriots who were imprisoned by the Austrians in the fortress of Spielberg in 1821. Adjacent, to the N., is the Piazza Beccaria, with a statue of *Beccaria* (p. 29). A few paces farther on is the Corso Vittorio Emanuele.

To the N.E. of the cathedral-choir begins the Corso Vittorio Emanuele (Pl. F, 4, 5; tramway No. 2, see p. 25), the busiest street in the city, with brilliant shops. Its prolongation is the Corso Porta Venezia, on the left side of which we observe the *Seminario Arcivescovile* (Pl. F, G, 4), a seminary for priests, built in 1570, with a fine court. Among other handsome modern mansions we note the Pal. Ciani, on the left, and the Pal. Saporiti on the right. — In the Via del Senato, which diverges to the left, rises the *Palazzo del Senato* (Pl. G, 3), the court of which is adorned with an equestrian statue of Napoleon III., in bronze.

Passing the *Museo Civico di Storia Naturale* (Pl. G, 3; adm., see p. 26), we turn to the left into the ***Giardini Pubblici** (Pl. F, G, 2, 3), which extend from the Corso Venezia to the Via Manin. This beautiful park, with its flower-beds, ponds, and groups of old trees, is one of the finest in Italy (music in the afternoon and evening in summer). The higher N. part of the gardens (the *Montemerlo*), with its small café, is skirted by the chestnut-avenue of the *Bastioni di Porta Venezia* (Pl. G, F, 2, 1). — The Piazza Cavour (Pl. F, 3), at the S.W. corner of the park, is embellished with a *Bronze Statue of Cavour*, by Od. Tabacchi (1865). — The *Villa Reale* (Pl. G, 3), in the Via Palestro, contains several works of art.

At the N.W. end of the city, outside the Porta Volta (Pl. C, D, 1), and near the terminus of tramways Nos. 4 and 5 (see p. 25), is the **Cimitero Monumentale** (closed 12-2), 50 acres in area, enclosed by colonnades, and one of the most impressive 'campi santi' in Italy. (Guide, if desired, $1^1/_2$ fr. for each person.) The monuments form a veritable museum of modern Milanese sculpture. In the last section, at the back, is a *Tempio di Cremazione*, or crematory (inspection free).

Excursion to the Certosa di Pavia.

Half-a-day. Railway (Milan, Pavia, and Voghera line) to stat. *Certosa*, $17^1/_2$ M., in $^1/_2$-1 hr. (return-fares 4 fr. 75, 2 fr. 50, 1 fr. 60 c.). Or by the Milan and Pavia Steam Tramway, which starts every 2 hrs. from the Porta Ticinese (Pl. D, 8; reached by electric tram from the Piazza del Duomo, No. 7, see p. 25), to *Torre del Mangano*, station for the Certosa, in $1^1/_2$-$1^3/_4$ hr. (return fares 2 fr. 40, 1 fr. 50 c., or, incl. omnibus to the Certosa, 2 fr. 70, 1 fr. 80 c.).

Geogr. Anst. v. Wagner & Debes, Leipzig

CERTOSA DI PAVIA

1:3.000

0 20 40 60 80 300 Metri

Foresteria Torchio
Farmacia
Vestibolo d'ingresso
Piazzale
Tempio
Coro
Convento dei Novizi
Cortile della Priora
Palazzo ducale (Museo)
Refettorio
Chiostro della Fontana
Sagrestia nuova
Corte del Capitolo
Capitolo
Bibliot.
Pergolato
Priora
Celle
Grande Chiostro
N
S
Celle
Celle
Celle
Torre del Mangano
Milano
Milano
S. Rocco
Bosco
Pescheria
Pila nuova
Ing.
Certosa
Staz.
Hot. Rest.
Albergo Milano
Molino
Osteria della Mezza Porta
Albergo Pavia
Torre del Mangano
Cascina Porta d'Agosto
Pavia
Pavia

1:25.000 0 250 500 750 Metri

Railway to *Certosa*, see p. 48. At the station (*H. Rest. de la Ville*, déj. 3 fr.), to the E. of the Certosa, are stationed omnibuses (30 c.) and cabs (50 c. each pers.) which convey visitors to the entrance of the Certosa, on its W. side. Two roads (to the right and the left) lead round the walls of the Certosa to the (1/4 hr.) entrance. On the latter road, by the S.W. corner, is the *Alb. Milano* (déj. 3 fr.). — The Tramway follows the high-road, passing *Binasco*. The station of *Torre di Mangano* (Alb. Italia, fair) lies 3/4 M. to the W. of the Certosa (omn. 30 c.; see p. 36).

The **Certosa di Pavía**, or Carthusian monastery, the most famous house of the order next to the former Grande Chartreuse near Grenoble, was founded in 1396 by Gian Galeazzo Visconti (p. 27), and was occupied soon after his death (1402). The order was in possession till 1782, and again in 1843-81, but since then it has become a national monument. Admission on week-days, 8.30 to 5.30 in summer and 9 to 4 in winter, 1 fr.; on Sun. & holidays, 9-3, free. The visit takes 1 1/2-2 hrs.

From the vestibule (ticket-office on the right) we enter the Piazzale, or fore-court. On the W. side is the *Farmacia* (now a liqueur-distillery), on the N. side the *Foresteria*, or pilgrims' lodge, and on the S. side the *Palazzo Ducale* (now a museum of curiosities from the Certosa), built by Ricchino about 1625 for distinguished visitors. On the E. side of the court rises the —

*Church *(Tempio)*, begun in the Gothic style, and completed after 1453 by *Guiniforte Solari* in the Lombard style. The famous marble façade, the finest example of the early-Renaissance style of N. Italy, was erected in 1473-92 from designs by *Giov. Ant. Amadeo*, but owing to the wars of the period the upper part remained unfinished. The plinth is adorned with medallions of Roman emperors; above are reliefs representing biblical history, scenes from the life of Gian Galeazzo, and angels' heads; then four superb windows, and above them niches with numerous statues. Note also the N. side of the church, and particularly the fine choir and the central tower.

The spacious Interior (shown to visitors in groups; no fee) has a Gothic nave, while Renaissance forms partly appear in the transept, choir, and central dome. Most of the altar-pieces and enrichments of the chapels are of the 17th cent., as is also the imposing choir-screen of iron and bronze.

We begin in the Left Aisle. 2nd Chapel: Altar-piece by *Perugino* (above, in the centre, is represented God the Father, the only original part). 6th Chapel: *Borgognone*, St. Ambrose with four other saints. — Left Transept: *Figures of Lodovico il Moro (p. 27) and his wife Beatrice d'Este (d. 1497), in marble, from the monument of the latter, one of the chief works of *Crist. Solari*. The ceiling-fresco is by *Borgognone:* Coronation of the Virgin, with the kneeling figures of Franc. Sforza and Lodovico il Moro. — The Old Sacristy, to the left of the choir, has a marble portal with seven relief-portraits of Visconti and Sforzas; in the interior

is a carved altar-piece in ivory. — The Choir contains a rich marble altar of 1568; below is a small Pietà in relief. The choir-stalls are adorned with inlaid figures of apostles and saints, after *Borgognone*. — The door to the right of the choir, framed in marble, with seven relief-portraits of Milanese duchesses, leads to the Lavabo, with its fine fountain. To the left is a Madonna, a fresco by *Bern. Luini*. — Right Transept: Magnificent monument of Gian Galeazzo Visconti, begun in 1494-97 by *Giov. Cristoforo Romano* and *Ben. Briosco*, completed in 1562 by *Galeazzo Alessi* and others. The ceiling-frescoes, by *Borgognone*, represent Gian Galeazzo, holding the orginal model of the church, and his sons kneeling before the Virgin. — The adjoining Sagrestía Nuova has a large altar-piece, an Assumption by *A. Solario* (restored). Over the door, Madonna enthroned, with two saints, by *Bart. Montagna* (1490). On the stands are choir-books of 1551 and 1567.

An early-Renaissance portal leads from the right transept to the *Front Cloisters *(Chiostro della Fontana)*, with their small marble columns and charming decorations in terracotta (1463-78). In front of the Refectory we obtain a good view of the S. side and the S. transept of the church. — Around the Great Cloisters *(Grande Chiostro)* are the 24 small dwellings of the monks.

We re-enter the church. In the Right Aisle are altar-pieces by *Guercino* (2nd Chap.), *Borgognone* (4th Ch.), and *Macrino d'Alba* (6th Ch.).

6. From Milan to Verona. Brescia.

93 M. Railway. *Train de luxe* ('Nord-Süd-Express' and Cannes-Vienna; comp. pp. 49, 66) in $2^1/_2$ hrs.; express in $2^3/_4$-3 hrs. (fares 19 fr. 15, 13 fr. 40 c.); ordinary trains in $3^1/_2$-$6^1/_2$ hrs. (17 fr. 40, 12 fr. 20, 7 fr. 85 c.).

Milan, see p. 24. — 12 M. *Melzo*. At (16 M.) *Cassano d'Adda* we cross the *Adda*. — 20 M. *Treviglio* (410 ft.), junction for Bergamo ($13^1/_2$ M.; p. 23), and for Cremona and Mantua.

From Milan to Cremona and Mantua by Treviglio, 99 M., railway in $4^3/_4$-$5^3/_4$ hrs. — $33^1/_2$ M. *Crema*. — $60^1/_2$ M. **Cremona** (155 ft.; *Alb. Cappello ed Italia*), a provincial capital with 30,200 inhab., important silk-factories, and several interesting churches and palaces. Railway to Pavia, see p. 48. — 78 M. *Piadena*, junction for Brescia and Parma (p. 40). — 99 M. *Mantua* (p. 60).

$25^1/_2$ M. *Morengo*. We cross the *Serio*, a tributary of the Adda. 28 M. *Romano;* 32 M. *Calcio*. Then across the *Oglio*, the effluent of the Lago d'Iseo. — $36^1/_2$ M. *Chiari*. — $40^1/_2$ M. *Rovato*, junction for Bergamo and Brescia (p. 25).

52 M. **Brescia.** — Hôt. d'Italie (Pl. b; C, 3), Corso Zanardelli, with good restaur., R. $2^1/_2$-$3^1/_2$ fr.; Hôt. Brescia (Pl. a; B, 3), Via Umberto I, with restaur.; Alb. Iguea, by the station, fair; Alb. del Gallo (Pl. c; C, 3), Via Trieste 3; Gambero, Corso Zanardelli, R. $2^1/_2$, B. $1^1/_4$ fr., very fair. — Cab *(cittadina)*, per drive 1, per hr. $1^1/_2$ fr., to the Castello 1 fr. more. — Electric Tram, several lines. — Steam Tram to *Toscolano*, on the Lago di Garda (see p. 53).

The town museums (*Patrio*, *Ateneo Martinengo*, etc.) are open from April to mid-Nov., on Sun., 1-4, free; week-days 10-4, in winter 10-3, 1 fr.

Brescia (490 ft.), the Celtic *Brixia*, a zealous member of the league of Lombard cities in the middle ages, and in the 16th cent. the richest town in Lombardy next to Milan, afterwards belonged to Venice (till 1797), and is now a thriving provincial capital with

BRESCIA
1 : 18.500
Metri
Tramvia
1 Archivio e Cam. not C.2.
2 Arsenale D.4.
3 Ateneo Martinengo D.4.
4 Biblioteca Queriniana C.3.
5 Chiesa dei Miracoli B.3.
6 " della Pace B.2.
7 " S.Alessandro C.4.
8 " S.Barnaba D.3.4.
9 " S.Clemente D.3.
10 " S.Eufemia E.3.
11 " S.Giuseppe C.2.
12 " S.Maria Calchera D.3.
13 " SS.Nazzaro e Celso A.3.
14 Loggia (Municipio) B.C.2.
Monumenti:
15 Arnaldo E.3.
16 Garibaldi A.2.
17 Martiri 1849 C.2.
18 Moretto D.4.
19 Tito Speri C.2.
20 Posta e Telegrafo C.2.
21 Torre della Pallata B.2.
Val Trompia
Caserma d'Artiglieria
Porta Milano
Porta Trento
Porta Stazione
Castello
Via Pusterla
Corso Garibaldi
Corso Vitt. Emanuele
Via Moretto
Via Venti Settembre
Teatro Grande
Teatro Sociale
Corte d' Appello
Museo Patrio
Stazione
Vestone Salò
Campo Santo
Orzinuovi
Milano

44,200 inhab., beautifully situated at the foot of the Alps. The famous Brescian school of painting was chiefly founded by *Alessandro Bonvicino*, surnamed *il Moretto* (1498-1555). The churches contain many of his works.

The Corso Vittorio Emanuele leads from the station (Pl. A, 4) and the Porta Stazione into the town. A little to the left, in the Corso Carlo Alberto, is the church of *Santi Nazzáro e Celso* (Pl. 13; A, 3); the high altar-piece is a Resurrection by Titian, and over the second altar on the left is a Coronation of the Virgin by Moretto. — In the Corso Vitt. Emanuele is the small church of the *Madonna dei Miracoli* (Pl. 5; B, 3), with a richly decorated façade of the late 15th cent. — Near it, to the N., is *San Francesco* (Pl. B, 3; open 10-4; side-entrance, left of the choir), with a Gothic façade. Over the 3rd altar on the right, Three Saints, by Moretto; over the high-altar, Madonna by Romanino, one of the ablest Brescian masters.

A little to the N.E. lies the picturesque Piazza del Comune, with the magnificent *Municipio (Pl. 14; B, C, 2), known as the *Loggia*, begun in the early-Renaissance style in 1492, but not completed in its upper parts until 1554-74. Window-mouldings by *Palladio* (1550). Adjacent, on the N., is the handsome *Archivio Notarile* (Pl. 1), of the same period. Opposite, to the E., rise a clock-tower and a monument to the Brescian champions of liberty who fell in 1849. The S. side of the Piazza is occupied by the *Monte di Pietà*, an early-Renaissance building begun in 1484 and completed in 1597, with a fine loggia. — A little way to the N.W. is the church of San Giovanni Battista (Pl. B, 2), with excellent paintings by *Moretto* (3rd altar on the right: Slaughter of the Innocents; high-altar, Madonna with saints; Corpus-Domini chapel, biblical subjects in fresco), by *Romanino*, and *Franc. Francia* (in the baptistery).

In the Piazza del Duomo rises the Duomo Nuovo (Pl. C, 3), begun in 1604, with a dome, 270 ft. high, completed in 1825. From a door between the 2nd and 3rd altars on the right a flight of 25 steps descends to the Duomo Vecchio (Pl. C, 3), known as the *Rotonda* (keys kept by the sacristan of the Duomo Nuovo). This is a massive domed structure of the 10th cent. (?); the crypt below is the relic of an early-Christian basilica. The old addition on the E. side of the church contains a high-altar-piece by *Moretto* (Assumption) and, at the sides, two paintings by *Romanino* (Presentation in the Temple and Annunciation). — To the left of the Duomo Nuovo is the *Broletto* (Pl. C, 2, 3), the old town-hall, with a tower of the 12th century.

The Via Santa Giulia leads from the N.E. angle of the Broletto to the Piazza del Museo (Pl. D, 2, 3), on the E. side of which is a colonnade belonging to the ancient Roman forum. The *Museo Patrio* (Pl. D, 2; adm. see p. 38), installed in a Temple of Hercules built by Vespasian in A. D. 72, contains Roman and other antiquities

found in and near Brescia, including a winged *Statue of Victory, in bronze, about 6 ft. in height, writing upon a (restored) shield. — Tickets for this museum admit also to the mediæval collections in the *Museo Civico Età Cristiana* or *Museo Medioevale* (Pl. D, 2), established in two old churches in the Via Veronica Gambara. Note the consular diptychs (5th cent.) and other works in ivory.

We next visit, to the S. of the Piazza del Museo, the church of *San Clemente* (Pl. 9; D, 3), containing five good paintings by Moretto, but retouched: one over the *2nd altar on the right, those over the 1st, 2nd, and 3rd altars on the left, and the fifth over the *high-altar (sacristan in the side-street to the W.). Beyond it, to the S., we reach the Piazza Moretto, with *Moretto's Monument* (Pl. 18; D, 4).

Close by is the Pinacoteca Martinengo (Pl. 3; D, 4; entr. in the Via Martinengo; see p. 38). On the groundfloor are several sculptures by *Canova* and *Thorvaldsen*, and on the first floor a picture-gallery. Noteworthy, in the large room (II): Raphael, Ecce Homo and Christ (1505); Lor. Lotto, Adoration of the Child; *Moretto, Christ bearing the cross, Madonna among clouds, below it St. Francis (1542), Madonna among clouds with four saints, and Madonna with St. Nicholas (1539); Romanino, Christ at Emmaus, Christ and the adulteress (frescoes). — By the Porta Venezia is the *Monument of Arnold of Brescia* (Pl. 15; E, 3), who was executed at Rome as a heretic in 1155.

From Brescia to Parma, 57 M., railway in 2¾-3¾ hrs. (10 fr. 70, 7 fr. 50, 4 fr. 85 c.). The chief stations are (32½ M.) *Piadena* (p. 38), junction for Cremona and Mantua, and (42 M.) *Casalmaggiore*. — 57 M. *Parma* (p. 96).

The next stations on the way to Verona are (56 M.) *Rezzato* and (65 M.) *Lonato*; then, after a long viaduct, (61 M.) *Desenzano* (p. 54). Beautiful view to the left, in clear weather, of the Lago di Garda and the peninsula of Sirmione (p. 54).

72 M. *San Martino della Battaglia.* To the S. of the station (¼ hr.) rises the *Torre di San Martino*, 243 ft. high, marking the battle-field of Solferino, where the French and Piedmontese under Napoleon III. and Victor Emmanuel II. defeated the Austrians under Francis Joseph on 24th June, 1859. View from the tower, where memorials are shown.

77 M. *Peschiera* (p. 54). — 79½ M. *Castelnuovo*. — 91 M. *Verona-Porta Nuova.* The Adige is crossed; fine view of the town to the left. 93 M. *Verona-Porta Vescovo*, see p. 54.

7. From Milan by Novara to Turin, and thence by Alessandria to Genoa.

To Turin, 93½ M., express in 2½-3¼ hrs. (19 fr. 15, 13 fr. 40 c.); ordinary trains in 4¼-5¼ hrs. (17 fr. 40, 12 fr. 20, 7 fr. 85 c.). — From Turin to Genoa, 103 M., express in 3¼-4 hrs. (20 fr. 75, 14 fr. 55 c.); ordinary trains in 4½-8 hrs. (19 fr. 30, 13 fr. 50, 8 fr. 70 c.).

Milan, see p. 24. — A flat country, with many rice-fields, which are under water two months in the year. — 9 M. *Rhò*, where the Simplon line diverges (p. 11). — 17½ M. *Magenta*. The battle of 4th June, 1859, in which the French compelled the Austrians to evacuate Lombardy, is commemorated by a votive church, built in 1903, by a bronze statue of Mac Mahon (1895) on a hill opposite the station, and a mortnary.

We cross the *Naviglio Grande*, a canal connecting Milan with the Ticino and Lago Maggiore, and then the *Ticino*. — 25 M. *Trecate*.

31 M. **Novara** (490 ft.; *Rail. Restaurant*), junction for Bellinzona and for Arona-Genoa (p. 12), a town of 17,600 inhab., overtopped by the modern dome, 395 ft. high, of the church of *San Gaudenzio*, built by P. Tibaldi. Near Novara, on 23rd Marc, 1849, Radetzky defeated the Piedmontese under Charles Albert, who abdicated the same night in favour of his son Victor Emmanuel II., and died in Portugal a few months later.

42 M. *Borgo Vercelli*. The Monte Rosa group appears to the right.

44½ M. **Vercelli** (430 ft.; pop. 17,900), junction for Alessandria (p. 49) and Mortara-Pavia (p. 48). The church of *Sant' Andrea*, founded in 1219, with a dome and two W. towers, is visible from the station. — To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri, B. C. 101.

57 M. *Santhià* (602 ft; Rail. Rest.), junction for Borgomanero-Arona (p. 12) and Biella. — 64½ M. *Livorno Vercellese*. — Beyond (69 M.) *Saluggia* we cross the *Dora Baltea*, a torrent descending from Mont Blanc.

75½ M. *Chivasso* (602 ft.), near the confluence of the *Orco* and the *Po*. — We cross the Orco to (83 M.) *Settimo Torinese*, then the *Stura* to (88½ M.) *Torino Dora*, and the *Dora Riparia* to (90 M.) *Torino Porta Susa* (p. 42).

93½ M. **Turin** *(Stazione Centrale)*, see p. 42.

The line FROM TURIN TO GENOA crosses the Po near (98 M.) *Moncalieri*. On a hill is a royal château.

101 M. *Trofarello*, junction for Savona, for Cuneo, Limone, and Vievola, and for Chieri.

112½ M. *Villanova d'Asti*; 118½ M. *Villafranca d'Asti*; 124 M. *San Damiano*. We now enter the valley of the *Tánăro*.

129 M. **Asti** (395 ft.; *Rail. Restaurant*), the Roman *Asta*, with 18,900 inhab. and numerous towers, is noted for its sparkling wine *(Asti spumante)*. Junction for Acqui-Ovada-Genoa.

Continuing to descend the Tanaro Valley, we pass *Annone*, *Felizzano*, and *Solero*. Country flat and fertile. Near Alessandria we join the line from Bellinzona (p. 12), on the left, and then cross the Tanaro by a bridge of 15 arches.

150 M. *Alessandria*, and thence to *Genoa*, see p. 49.

8. Turin, Ital. *Torino.*

Railway Stations. 1. *Stazione Centrale*, or *di Porta Nuova* (Pl. D, 4), the terminus of all the lines (good Restaur.). Omnibuses and cabs in waiting. — 2. *Stazione di Porta Susa* (Pl. B, 2), and 3. *Stazione Torino Dora*, both on the N. side of the town, and quite secondary for foreign visitors. — City office (p. xiii): *Carpanego*, Galleria Subalpina. For sleeping berths apply to the station inspector.

Hotels (comp. p. xvii). *Grand Hôtel et H. d'Europe (Pl. a; E, 3), Piazza Castello 19, R. from 4, B. 1½, déj. 4, D. 5, omn. 1½ fr.; *Gr. Hôt. de Turin (Pl. b; D, 4), Via Sacchi 10, opposite the Central Station, R. 4-8, B. 1½, déj. 4, D. 6, omn. 1½ fr.; both first class. — *Gr. H. de la Ville & Bologne (Pl. l; D, 4), Corso Vitt. Emanuele II 60, R. from 3, B. 1 fr. 20, déj. 3½, D. 4½ fr.; H. Bonne-Femme et Métropole (Pl. d; E, 3), Via Pietro Micca 3; H. Suisse & Terminus (Pl. h; D, 4), Via Sacchi 2, near the Central Station, R. 3-6, B. 1½, déj. 3½, D. 4½, omn. ½ fr.; H. Central et Continental (Pl. e; E, 3), Via delle Finanze 2, with good restaurant, R. from 3, B. 1¼, déj. 3, D. 4½, omn. 1 fr.; Gr. Hôt. Fiorina (Pl. f; D, 3), Via Pietro Micca 22, with well furnished rooms, R. 3-4, omn. 1 fr. — Second-class, Italian style: Alb. Tre Corone & Victoria (Pl. g; D, 3), Via Venti Settembre 41, R. from 2½ fr., omn. 60 c.; H. du Nord, Via Roma 34, R. 3 fr., good; Alb. Roma & Rocca Cavour (Pl. i; D, 4), Piazza Carlo Felice, pleasantly situated; H. de France et de la Concorde (Pl. k; F, 3), Via di Po 20, well spoken of, R. from 2½, omn. 1 fr., well spoken of. — Dogana Vecchia (Pl. m; D, 2), Via Corte d'Appello 4, R. 2½ fr., omn. 60 c.; Alb. Rist. Savoia, Corso Vitt. Emanuele 66, R. from 1½ fr.; these two unpretending.

Restaurants (comp. p. xx). **Cambio*, Piazza Carignano 2, of the first class; *Ligure*, Corso Vitt. Emanuele II (see below); *Milano*, corner of Piazza Castello and Via Barbaroux; *Molinari*, Via S. Teresa, corner of Piazza Solferino. — *Ristor. Fiorina*, Via Pietro Micca 22; *Ristor. del Teatro Alfieri*, Piazza Solferino; *Caffè Piemonte*, by the Central Station; *Pilsner Urquell*, Via Genova, corner of Via Monte di Pietà.

Cafés. *C. Alfieri*, Via di Po 9; *C. degli Specchi*, Via Pietro Micca; *C. San Carlo*, Piazza S. Carlo, and *C. Ligure*, Corso Vitt. Emanuele II, near the Station (evening concerts at both).

Cabs *(Vetture, Cittadine)*: with one horse, per drive *(corsa)* 1 fr., at night (12-6 a. m.) 1 fr. 20 c.; first ½ hr. 1 fr., first hour *(ora)* 1 fr. 50 c., each ½ hr. more 75 c.; each trunk 20 c.

Electric Tram (fare 10, transfer 15 c.; see Plan). The chief centres are Piazza Castello (Pl. E, 2, 3), Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1, 2), Piazza dello Statuto (Pl. C, 2), Piazza San Martino (Pl. B, 2), Piazza Solferino (Pl. D, 3), and Piazza Carlo Felice (Pl. D, 4).

Post Office (Pl. 46; E, 3), Via Princ. Amedeo 10, by the Piazza Carlo Alberto. (New office in the Via dell' Arsenale under construction.) — **Telegraph Office**, Piazza Carlo Alberto.

Theatres (comp. p. xxi). *Teatro Regio* (Pl. E, 3), Piazza Castello, open during the Carnival and Lent only; *T. Vittorio Emanuele* (Pl. 52; F, 3), Via Rossini 13. — *Caffè Romano*, Galleria Subalpina (p. 44), varieties, with summer theatre in the Piazza Castello.

American Consul, *Albert H. Michelson.* — **British Vice-Consul**, *E. Anflone.*

English Church, Via Pio Quinto 15, behind the Tempio Valdese; service at 10.30 a.m. — Protestant Service in the *Tempio Valdese* (Pl. D, E, 4, 5) on Sundays, in French at 11, in Italian at 3 o'clock.

Sights, etc. (official holidays, see p. xx).

Accademia delle Scienze (*Museum of Antiquities* and *Picture Gallery*; p. 44), week-days 10-4 (May-Oct. 9-4), 1 fr.; Sun. and holidays 1-3, free. On certain holidays open in the morning also.

Armeria Reale (*Armoury;* p. 45), daily 11-3; on week-days tickets are obtained (gratis) at the Ufficio della Direzione, on the staircase.
Giardino Reale (p. 45), July-Sept., Sun. 11-5; military band.
Mole Antonelliana (p. 46), daily 9-5, 50 c.
Monte dei Cappuccini (*Belvedere ;* p. 47), Nov.-Feb. 8-11.30 and 1-5, May-Aug. 5-11.30 and 2-6; at other times 6.30-11.30 and 1-6; 40 c., Sun. 25 c.
Museo Civico d'Arte applicata all' Industria (p. 46), Via Gaudenzio Ferrari 1, and —
Museo Civico di Belle Arti (Pl. B, C, 4), Corso Siccardi 30, containing modern works of art, both open on week-days 10-4; Wed. and Frid. 1 fr.; Tues., Thurs., Sun., & holidays, free. Closed on Mon.
Museo Nazionale d'Artigleria (Pl. D, 3, 4), a collection of guns and other weapons, founded in 1659; Sun. and holidays, 10-12, free; week-days, 10-12 and 2-4, by permission from the 'Direzione', Via dell' Arsenale 24.
Museo di Storia Naturale (p. 45), daily except Mondays, 1-4, free.
Palazzo Reale (p. 45), Sun., Tues., Thurs., and Sat. 10-12 and 2-4; tickets obtained from the 'Conservatore', in the palace.

For One Day note specially: Armoury (p. 45), Picture Gallery (p. 42) and Museum of Antiquities (p. 44), Cathedral (p. 46), view from the Monte dei Cappuccini (p. 47) or from the Superga (p. 47).

Turin (785 ft.), Ital. *Torino*, the *Augusta Taurinorum* of the Romans, capital of the County of Piedmont in the middle ages, and after 1418 an occasional residence of the Dukes of Savoy, was the capital of the kingdom of Sardinia from 1720 to 1860, and then, till 1865, capital of the kingdom of Italy. It is now the seat of a university, of an archbishop, and of a military academy, and headquarters of the 1st Italian army-corps. It lies on the left bank of the *Po*, into which the *Dora Riparia* falls below the city. Population, including the suburbs, 360,000. The regular plan of the city, which distinguishes it from all other Italian towns, is due to the form of the ancient Roman town, a rectangle 780 yds. long and 735 yds. broad. Since the 17th cent. the city has been extended in accordance with the original plan. Many of the long and broad streets are flanked with arcades. The squares and public gardens are embellished with numerous monuments to princes of the House of Savoy, and to statesmen, soldiers, and patriots who by word or deed have contributed to the unification of Italy. Of these the more important only can be mentioned here.

The *Central Station* (Pl. D, 4; p. 42) adjoins the broad Corso Vittorio Emanuele, where, in the distance to the left, rises the *Monument of Victor Emmanuel II.* (Pl. 38), by P. Costa (1899), 120 ft. in height. Opposite the station lies the Piazza Carlo Felice (Pl. D, 4), with pleasant grounds, adorned with a bronze statue of *Massimo d'Azeglio* (Pl. 22; 1798-1866), the statesman and poet.

From the N. end of the piazza the Via Roma leads past the *Galleria Nazionale,* built in 1889, to the Piazza S. Carlo and the Piazza Castello (p. 45). In the Piazza San Carlo (Pl. D, E, 3), rises an equestrian **Statue of Emmanuel Philibert* (Pl. 27), the general of Philip II. of Spain, by Marocchetti (1838). The duke is represented in the act of sheathing his sword after his victory over the

French at St. Quentin (1557) and the peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy.

From the N.E. angle of the Piazza San Carlo the Via Maria Vittoria, to the right, and the first cross-street to the left, lead to the —

Accadémia delle Scienze (Pl. E, 3), formerly a Jesuit college, erected in 1679 by *Guarini*. The ground and first floors contain the *Museum of Antiquities*, the second floor (98 steps) the *Picture Gallery*. Adm., see p. 42; tickets at the entrance. The rooms are very cold in winter.

Museum of Antiquities *(Reale Museo delle Antichità).* — Ground Floor (key on the first floor). Rooms I and II contain Egyptian antiquities: large sphinxes, figures of gods and kings, including a fine diorite statue of Ramses II. — In the gallery to the left: Græco-Roman sculptures, Etruscan antiquities, inscriptions found in Piedmont, Roman architectural fragments.

The Egyptian collections are continued on the First Floor. In the 1st Room are mummies, scarabæi, amulets, papyri, etc. — The 2nd Room contains statuettes of the Early, the Middle, and the New Empire; observe in a stand here a celebrated list of the kings of Egypt down to the 19th dynasty. — Gallery 1 (to the left of R. I): Figures of Egyptian deities, articles used in ritual, domestic utensils, etc. In the centre, a pretty statuette of a girl. To the left, Egyptian antiquities of the Hellenistic, Roman, early-Christian, and Arab periods. — Gallery 2. Prehistoric antiquities from Egypt, ethnographical collections, etc. — Room 3 (to the right): Prehistoric collection from Piedmont. — Room 4. Roman and Celtic antiquities found in Piedmont; among the former, some fine bronzes (Silenus; Athena, of the type of the Parthenos of Phidias) and crystal. — Room 5 (to the right of the 2nd Gallery): Egyptian stuffs, Greek and Roman bronzes, ethnographical collection.

The ***Picture Gallery** (*Pinacotéca;* Catalogue 4 fr.) is on the Second Floor. I. Room: Portraits of princes of the House of Savoy (*17. *Van Dyck*, Prince Thomas, 1634). — II. Room (also III and IV): Chiefly Piedmontese masters, 14-16th cent.: 26. *Macrino d'Alba*, Madonna with four saints (1498); 35. *Defendente Deferrari*, Betrothal of St. Catharine. — III. Room: *Gaudenzio Ferrari*, *46. St. Peter and donor, 50. Crucifixion (in distemper), 51. Pietà. — IV. Room: *63. *Sodoma*, Madonna enthroned with four saints. — V. Room: Piedmontese masters, 17th and 18th centuries.

VI. Room: 103, 104. *Fra Angelico da Fiesole*, Adoring angels; 115, 116. *Lorenzo di Credi*, Madonnas; 117. *Piero Pollaiuolo*, Tobias and the archangel Raphael. — VII. Room: Various Italian Schools (15-16th cent.): 146. *Raphael*, Madonna della Tenda (a fine studio-replica of the original at Munich); 155. *Franc. Francia*, Entombment; 157. *Giov. Bellini*, Madonna (retouched); 161. *Titian*, St. Jerome (a late work; injured); 164. *Mantegna*, Madonna and saints (retouched). — VIII. Room: 167. *Desiderio da Settignano*, Madonna (relief in marble). — We pass through R. IX to —

X. Room: 189, 190. *Rogier van der Weyden*, Visitation, with portrait of the donor (retouched); 202. *H. Memling*, The Passion of Christ; *Teniers the Younger*, 218. The painter's wife, 231. Tavern-scene. — XI. Room: *264. *Van Dyck*, Children of Charles I. of England (ca. 1635); 274. *Rubens*, Sketch of his apotheosis of Henri IV. (in the Louvre); 279. *Van Dyck*, Infanta Isabella of Spain (ca. 1628); Still-lifes by *Jan Fyt*, *Snyders*, etc.

XII. Room: 303. *H. Holbein the Younger*, Portrait of Erasmus (original in Parma); 320. *Velazquez*, Philip IV. of Spain. — XIII. Room: 338. *P. Mignard*, Louis XIV. on horseback; 343, 346. *Claude Lorrain*, Landscapes; 360. *Mme. Vigée-Lebrun*, Portrait of a girl.

XIV. Room: 377. *G. Dou*, Girl at a window; 393. *Rembrandt*, Old man asleep (resembling the artist's father; an early work); 406. *Paul Potter*, Four bulls (1649); 412. *Saenredam*, Sermon in a synagogue, figures by

A. van Ostade; Fruit and flowers, by *J. D. de Heem.* — XV. Room: Landscapes of the Dutch school, etc.; *Jac. van Ruysdael,* Downs.

XVI. Room: 465. *Caravaggio,* Lute-player; 482. *Sassoferrato,* Madonna; above, 477, 483. *G. Poussin,* Landscapes. — XVII. Room: *Guercino,* 491. St. Francesca Romana, 497. Return of the Prodigal Son; in the corners: 489, 495, 500, 509. *Franc. Albani,* The four elements. — XVIII. Room: 534. *Guercino,* Ecce Homo; 548. *Ribera (Bern. Strozzi?),* Homer.

XIX. Room: *Paolo Veronese,* 564. Danaë, 572. The Queen of Sheba before Solomon. — XX. Room: 580. *P. Veronese,* The Saviour in the house of Simon; 582, 585. *Bern. Belotto,* Views of Turin.

In the Piazza Carignano (Pl. E, 3) is the **Palazzo Carignano** (Pl. 41; E, 3), built in 1680 by Guarini, with a brick façade in the baroque style. The Sardinian Chamber of Deputies met here in 1848-59, and the Italian parliament in 1860-64. The palace is now occupied by the Natural History Museum (p. 43). In front of it rises a monument to the philosopher *Vinc. Gioberti* (Pl. 30; 1801-52). — On the E. side of the palace, the handsome façade of which was built in 1864-72, is a bronze monument to *King Charles Albert* (Pl. 23), with allegorical figures and soldiers on the pedestal, by C. Marocchetti, near which is the *Galleria dell' Industria Subalpina* (Pl. 19).

In the spacious Piazza Castello (Pl. E, 2, 3) rises the **Palazzo Madama,** formerly the castle, which was built in the 13th-15th cent. on the site of the ancient E. gate of the city, but converted into its present form by Duke Charles Emmanuel II. (1638-75), whose widow, 'Madama Maria', added the handsome W. façade (by Juvara) in 1718. It now contains the state archives. In front of the palace is a monument to the Sardinian Army (Pl. 28), erected by citizens of Milan in 1859. — Adjoining the N. side of the piazza is a wing of the Royal Palace, now occupied by the *R. Prefettura* (Pl. E, 2, 3). In the arcade leading to the palace garden (*Giardino Reale,* p. 43) the last door on the left is the entrance to the —

***Armería Reale,** or *Royal Armoury* (adm., see p. 43), one of the finest collections of the kind, rivalling those of Vienna and Madrid. The round entrance-hall contains memorials of Napoleon I., gifts to kings Victor Emmanuel II. and Humbert I., and Japanese, Turkish, and Persian weapons. The long Hall contains gorgeous armour, helmets, and shields of the 15-17th cent., the armour of Prince Eugene, victor at Belgrade (d. 1736), etc. The windows on the right afford a view of the Superga (p. 47).

The **Palazzo Reale** or *Royal Palace* (Pl. E, 2) is a plain brick edifice, built in 1646-58. The gate-pillars of the palace-yard, now a public thoroughfare, are embellished with bronze groups of the Dioscuri (1842). To the left, in the vestibule of the palace (open to the public), is an equestrian statue of Duke Victor Amadeus I. (d. 1637). The handsome staircase is adorned with statues of Emmanuel Philibert, Charles Albert, and others. Adm. to the interior, see p. 43.

The Pal. Reale is adjoined on the N.W. by the **Cathedral** (*San Giovanni Battista;* Pl. E, 2), a Renaissance structure (1492-98) by the Florentine *Meo del Caprina*, with a marble façade.

Behind the high-altar is the Cappella del Santissimo Sudario or *della Santissima Sindone* (open from morning-mass until after 9 a.m.; entrance to the right of the altar), built in 1694 by *Guarini*. It contains four monuments erected by Charles Albert to his ancestors in 1842. In the coffin-like urn over the altar is preserved the *Santissimo Sudario* or *Santissima Sindone*, part of the linen cloth in which the body of the Saviour is said to have been wrapped, brought to Turin in 1578.

To the N.W. of the cathedral, in the Via Porta Palatina, which corresponds to the main street of the Roman city, is the *Porta Palatina*, or *Palazzo delle Torri* (Pl. E, 2), a Roman gateway, restored and exposed to view since 1905, with two brick towers.

From the Piazza Castello the narrow Via Garibaldi (Pl. E-C, 2) runs N.W., corresponding to the principal cross-street of the ancient city. On the N. side of this street is the **Palazzo di Città** (Pl. D, 2), or town-hall, built by Lanfranchi in 1669. In front of it rises a monument to *Amadeus VI.* (Pl. 21), the 'Conte Verde', conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383). Farther W. is the Piazza dello Statuto (Pl. C, 2), where the *Mont Cenis Tunnel Monument* was erected in 1879: the Genius of Science soars above a pile of granite rocks, on which lie the conquered giants of the mountains. — In the quarter lying to the S. of the Via Garibaldi we may note the *Giardino della Cittadella* (Pl. C, D, 2), with several statues. A little to the S. is that of *Pietro Micca* (Pl. 35; C, 3), in memory of the brave soldier who saved the citadel from capture by the French grenadiers in 1706 by firing a mine. Close by, in the Piazza Micca, is the entrance to the Citadel (Pl. 20), demolished in 1857. In the Piazza Solferino (Pl. D, 3) is an equestrian *Statue of Duke Ferdinand of Genoa* (Pl. 26), encouraging his troops at the battle of Novara on his falling horse (by A. Balzico, 1877). Also two other monuments.

In the Via di Po (Pl. E, F, 3), which runs from the Piazza Castello S.E. to the Piazza Vittorio Emanuele Primo and the bridge of that name, is (No. 17, on the left) the *University* (Pl. E, 3), with a fine court and a Museo Lapidario of Roman inscriptions. — The Via Montebello, the third on the left, contains the so-called **Mole Antonelliana** (Pl. F, 3), a kind of domed tower with a lofty pinnacle (538 ft.), the highest building in Europe after the Eiffel Tower in Paris. It was begun by *Antonelli* in 1863 as a synagogue, and now contains the Museo del Risorgimento, a collection of patriotic memorials. The highest gallery affords an extensive view of the Alps (adm., see p. 43). — Near it, at No. 1, Via Gaudenzio Ferrari, is the *Museo Civico d'Arte applicata all'Industria* (Pl. F, 3; adm., see p. 43), containing statues, paintings (Portrait of Giov. Maria della Rovere by Polidoro da Caravaggio, 1512), manuscripts, furniture, glass, and a good collection of porcelain.

To the right of the Via di Po the Via dell' Accademia Albertina leads to the Piazza Carlo Emanuele II (Pl. E, 3, 4), with a *Monument to Count Camillo Cavour* (Pl. 24; 1810-61), 84 ft. in height, by Giov. Dupré (1873). Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'. On the pedestal are allegorical figures.

In the Corso Cairoli, on the bank of the Po, between Ponte Vitt. Emanuele Primo and Ponte Umberto Primo, rises a *Monument to Garibaldi* (Pl. 29; F, 4), by Tabacchi, erected in 1887, consisting of a statue of the patriot in bronze and allegorical figures in marble.

The **Giardino Pubblico,** or **Parco del Valentino** (Pl. E, 5-7), is a favourite resort. It contains several cafés, the *Botanic Garden,* and the handsome *Castello del Valentino,* a château in the French style, with four towers, begun in 1650, and now (since 1860) a Polytechnic School. In the S. part of the gardens we observe the handsome equestrian *Statue of Duke Amadeo of Aosta* (Pl. 21a; D, 6), second son of Victor Emmanuel II., who fought in the campaigns of 1859 and 1866 against the Austrians, and was king of Spain in 1870-73. The monument, designed by Dav. Calandra, was erected in 1902. The reliefs on the pedestal relate to the history of the House of Savoy. On the river-bank rises the *Castello Medioevale* (adm. 9-12 and 2-6; 50 c.; Restaur.), erected in 1884 in imitation of a mediæval castle.

On the Right Bank of the Po, midway between the two above mentioned bridges, and reached from the Via Moncalieri, is the—

Monte dei Cappuccini (Pl. F, G, 5), a wooded hill 165 ft. above the river, and ascended by cable-tram (*Funicolare;* return-fare 15 c.). At the top are a Capuchin church and a station of the Italian Alpine Club, with a belvedere and Alpine collections (adm., see p. 43). The *View (best by morning-light) embraces the city, the plain, and the Alps.

In clear weather an interesting excursion may be taken to the **Superga** (2205 ft.), a church conspicuously situated on a hill to the E. of Turin. Steam-tram from Piazza Castello to (3 M.) *Sassi* (½ hr.); thence cable-tram to the top in 20 min. (there and back, without change of carriages, 4 fr. 60, 3 fr. 40 c.; on Sun. and holidays 2 fr. 15, 1 fr. 55 c.). The handsome church with its lofty dome, erected by *Juvara* in 1717-31, commemorates the victory of the imperial army, under Prince Eugene, which wrested Turin from the French (1706). Since 1778 it has been the royal burial-church, superseding that of Hautecombe in Savoy. We enter by the door to the left of the colonnade (closed 12-2). The crypt contains monuments of the kings from Victor Amadeus II. (d. 1730) to Charles

Albert (d. 1849; his two successors are buried in Rome). The dome (311 steps) commands a splendid *View of the Alps, from Monte Viso to the Adamello group, of the Apennines, the valley of the Po, and the hilly environs. — *Alb. Ristor. della Ferrovia Funicolare,* déj. 2, D. 3-4 fr., very fair.

9. From Milan to Genoa.

a. By Pavia and Voghera.

94 M. Railway. *Train de Luxe* (from Vienna to Cannes, p. 66; in winter only; 26 fr. 10 c.) and express (19 fr. 25, 13 fr. 50 c.) in 3-3½ hrs.; ordinary trains in 6-7½ hrs. (17 fr. 55, 12 fr. 30, 7 fr. 90 c.).

Milan, see p. 24. — At (4½ M.) *Rogoredo* the train diverges from the line to Piacenza (p. 96), traversing a plain irrigated by numerous runlets, where rice is chiefly cultivated. — 5½ M. *Chiaravalle,* with an old Cistercian church; 9½ M. *Locate;* 12½ M. *Villamaggiore.* — 17½ M. *Certosa,* see p. 37.

22½ M. **Pavía** (255 ft.; *Croce Bianca*), the ancient *Ticinum,* afterwards *Papia,* capital of the Lombards from 572 to 774, and now a provincial capital (29,500 inhab.) and the seat of a university, lies near the confluence of the Ticino and the *Po.* The old ramparts and bastions are still partly preserved. The large *Cathedral* was begun in 1488 by Crist. Rocchi, with the co-operation of Bramante. The church of *San Pietro in Ciel d'Oro* contains (in the choir) the marble tomb of St. Augustine, of 1362. In the church of *San Michele Maggiore* (11th cent.) several mediæval German sovereigns (including Frederick Barbarossa, in 1155) assumed the Lombard royal crown. — The old *Castle of the Visconti* is now a barrack; in its park was fought the Battle of Pavia (24th Feb. 1525), in which Francis I. of France was defeated and taken prisoner by Lannoy, general of Charles V.

Branch Lines run from Pavia to *Vercelli* (p. 41), to *Valenza* (p. 49), to *Cremona* (p. 38), and to *Stradella.*

The Genoa line crosses the Ticino, and, beyond (26 M.) *Cava Manara,* the Po, by a long iron bridge. — 39 M. *Voghéra* (310 ft.; pop. 14,600), junction for Turin and Piacenza (to Piacenza, 36 M., in 1-2 hrs.).

At (44 M.) *Pontecurone* we cross the rapid *Curone.* — 49 M. *Tortona* (395 ft.), the ancient Dertona. — 60½ M. *Novi,* and thence to (94 M.) *Genoa,* see p. 49.

b. By Mortara and Alessandria.

106 M. Express in 4½-5 hrs. (21 fr. 15, 14 fr. 80, 9 fr. 60 c.); ordinary in 6½-7¾ hrs. (19 fr. 75, 13 fr. 85, 8 fr. 90 c.).

More important stations: *Milano Porta Ticinese* (Pl. B, 8), *Abbiategrasso;* then, beyond the *Ticino,* (24½ M.) *Vigevano,* with silk-trade.

32½ M. *Mortára*, junction for Novara-Alessandria (p. 12) and Vercelli-Pavia.

43 M. *Sartirana;* 46 M. *Torreberretti.* — On the left the long chain of the *Apennines* appears in the far distance. We cross the *Po.* — 50½ M. *Valenza*, junction for Vercelli and for Pavia. — A long tunnel. — 54½ M. *Valmadonna;* several prettily situated little towns lie on the hills to the right. We cross the *Tánaro.*

59½ M. **Alessandria** (310 ft.; *Rail. Rest.*), a fortified town and provincial capital with 35,900 inhab., in a well-watered district, was founded in 1168 by the Lombard towns allied against Frederick Barbarossa, and was named after Pope Alexander III.

Alessandria is the junction for several lines (carriages often changed here): to Valenza and *Vercelli* (35 M., p. 41); to Novara and *Bellinzona* (p. 12), and to *Arona* (p. 17); to Torreberretti and *Pavia* (40½ M.; see p. 48); and to *Voghera, Piacenza, Parma,* and *Bologna.*

The train crosses the *Bormida.* To the E. (1¼ M.) lies the village of *Marengo,* where Bonaparte defeated the Austrians under Melas on 14th June, 1800.

73 M. **Novi** *Ligure* (645 ft.), sheltered on the right by hills, with 17,900 inhab., junction for Milan-Pavia-Genoa (see p. 48). — Near (76½ M.) *Serravalle-Scrivia* we enter a mountainous region. Between (80 M.) *Arquata Scrivia* (820 ft.) and Genoa 24 tunnels. The train winds through rocky ravines *(la Bocchetta),* crossing the *Scrivia* several times. Imposing scenery. — 86 M. *Isŏla del Cantone;* a ruined castle on the right. — 88½ M. *Ronco* (1065 ft.). To the left diverges the old line to Genoa, which some trains follow, viâ Busalla and Pontedecĭmo, a manufacturing place.

We now pass through the *Ronco Tunnel,* upwards of 5 M. long, descend the narrow *Polcévera Valley,* noted for its wine, and cross a number of viaducts. — 94 M. *Mignanego* (510 ft.); 98½ M. *San Quirico.* — Vineyards and corn-fields clothe the slopes, which are dotted with the villas of the Genoese.

104 M. *San Pier d'Aréna* (p. 122; Rail. Rest., déj. 3½, D. 3½-4½ fr.). Travellers with through-tickets to San Remo (Nice) change here. On the right are the lighthouse and the castle, below which the train passes by means of a tunnel.

106 M. *Genoa,* see p. 113.

10. From Innsbruck over the Brenner to Verona. Lago di Garda.

175 M. Austrian Southern Railway to *Ala,* thence Italian State Railway; express fares 32 fr. 45, 24 fr. 05 c. The 'Nord-Süd' express (from Berlin), or *train de luxe,* first-class, with dining-cars (customs-examination in the train), takes 6¾ hrs.; the day-express (1st & 2nd cl.) 8, the night-express (1st, 2nd, & 3rd cl.) 8½, the ordinary trains 12 hrs. — Views on the right, as far as the top of the Brenner.

Innsbruck. — *Rail. Restaurant.* — By or near the station: *Hôtel Tirol, R. from 4½ *K.*, B. 1½, D. 5 *K.*; *H. Europe, R. 3-6, B. 1 *K.* 20, D. 4 *K.*; *Goldene Sonne, same charges; H. Kreid and H. Victoria, good second-class inns.

Innsbruck (1880 ft.), capital of the Tyrol, with 44,000 inhab., lies in a broad valley, bounded by lofty mountains, on the right bank of the *Inn*. If time permit, we follow the Rudolfstrasse, passing the Margareten-Platz, and go to the right, by the Maria-Theresien-Strasse, to the inner part of the town. Here we note the Goldne Dachl, a late-Gothic corner-tower, with gilded copper roof, and the Hofkirche or Franciscan Church, containing the tomb of Emp. Maximilian I (d. 1519). We then ascend the *Berg Isel* by electric tram, and walk to the top in 10 min. to see the view.

The Brenner line ascends the *Silltal*. Numerous tunnels. — 6 M. *Patsch* (2570 ft.). — 12½ M. *Matrei* (3255 ft.), with the château of *Trautson*. — 15½ M. *Steinach* (3430 ft.). — The train ascends rapidly; beyond (18½ M.) *St. Jodok*, it crosses the valleys of *Schmirn* and *Vals* and runs high above the Sill to (19½ M.) *Gries* (4145 ft.). Beyond the (r.) Brenner Lake we reach —

25 M. **Brenner** (4495 ft.; *Rail. Rest.*), the highest station on the line, which is the lowest of all the great Alpine routes. The *Eisak*, which the train now follows, descends S. to the Adige. — 27½ M. *Brennerbad* (4290 ft.). — Then a rapid descent to (30½ M.) *Schelleberg* (4070 ft.).

We enter the Pflerschtal, pass through a loop-tunnel, and beyond (33½ M.) *Pflersch* re-enter the Eisaktal. — 36 M. *Gossensass* (3510 ft.). Wild rocky scenery at places. — 40 M. *Sterzing* (3126 ft.). On the left rises the castle of Sprechenstein and on the right those of Thumburg and Reifenstein. — 43 M. *Freienfeld*. — We cross the Eisak. On the left bank is the castle of Welfenstein. — 47½ M. *Grasstein* (2745 ft.), at the entrance to the defile of (50 M.) *Mittewald*. The lower end of the defile, the Brixener Klause, is closed by the **Franzensfeste**. The (52½ M.) station of Franzensfeste (2450 ft.; Rail. Rest.), junction of the Pustertal line, lies 1¼ M. to the N.W. of the fortress. — Vineyards and chestnuts now appear.

59½ M. *Brixen* (1848 ft.), capital of a princely episcopal see till 1803. — We cross the Eisak. 61½ M. *Albeins*. The valley contracts. 64 M. *Villnös*; 65 M. *Klausen* (1732 ft.). — Abrupt porphyry cliffs. — 68½ M. *Waidbruck* (1545 ft.). On the left, high above, is the *Trostburg*.

The train crosses the Eisak in a wild ravine between porphyry rocks. 73½ M. *Atzwang* (1220 ft.). — 78 M. *Blumau*. On the right bank begin the vine-clad slopes of the Botzener Leite. — 81½ M. *Kardaun*. The train returns to the right bank of the Eisak and enters the broad and luxuriant basin of Botzen.

83 M. **Botzen.** — *Hôtel Bristol, 2 min. from the station, R. 3-7,

B. 1½, D. 6 *K.*; *Victoria, at the station, R. 3-5, dej. 3, D. 5 *K.*; *Greif, *Kaiserkrone, Hôt. de l'Europe, etc.

Botzen, Ital. *Bolzano* (870 ft.), with 13,900 inhab., in the middle ages the great centre of the trade between Venice and the North, and still the chief commercial town in Tyrol, is charmingly situated at the confluence of the Eisak and the *Talfer*, which descends from the *Sarntal* on the N. To the E. the background is formed by the serrated chain of the Dolomites; to the W. rises the long porphyry ridge of the Mendel. In the Walther-Platz, a favourite evening resort, is a *Monument to Walther von der Vogelweide*, the poet. The busiest street is the Laubengasse, with its flanking arcades. The finest view is obtained from the *Virglberg* (1520 ft.) on the left bank of the Eisak. (From the church in the Waltherplatz we go S., cross a bridge to the left near the Botzener Hof, and ascend by cable-tram in 4 min.; fare there and back 80 *h.*) — Beyond the Talfer lies *Gries*, a winter health-resort, at the foot of the Guntschnaberg, on which ascends the beautiful Erzherzog-Heinrich Promenade at the back of the church (from Botzen and back, 1¼ hr.). — The ascent of the *Mendel* takes an afternoon (part by rail).

Branch Line to (20 M.) *Meran*, see *Baedeker's Eastern Alps.*

Beyond Botzen the train crosses the Eisak, 3 M. above its confluence with the *Etsch*, or *Adige*, which becomes navigable at (90 M.) *Branzoll.* To the right rises the long *Mittelberg* composed of porphyry. Beyond (93½ M.) *Auer* we cross the Adige. — 96½ M. *Neumarkt-Tramin.* — 103 M. *Salurn*, commanded by the ruined *Haderburg* on a bold rock. We here cross the language-frontier. — 107 M. *San Michele*, with an old Augustinian monastery. We recross the Adige. — 111½ M. *Lavis*, on the *Avisio*, whose boulder-strewn bed we now cross by a long bridge.

118 M. **Trent**, Ital. *Trento* (640 ft.; **Imperial Hôt. Trento*, at the station, R. 4-8, B. 1½, déj. 4, D. 5 *K.*; *Europa*, with restaurant), the *Tridentum* of the Romans, with 25,000 inhab., capital of an episcopal principality from 1027 to 1803, possesses many towers and marble palaces. From the station, in front of which rises a Dante Monument, we reach, to the S., the main streets, Via Lunga and Via Larga. The latter leads to the Romanesque *Cathedral;* on the way to it, a cross-street to the right diverges to *Santa Maria Maggiore*, where the Council of Trent met in 1545-63. On the E. side of the town rises the imposing *Castello del Buon Consiglio*, once the seat of the prince-bishops, now barracks.

122 M. *Matarello.* — On a hill near (127 M.) *Calliano* rises the castle of *Beseno.* The lower valley of the Adige, to the Italian frontier, rich in vines, maize, and mulberries, is called *Val Lagarina.*

132 M. *Rovereto* (625 ft.; Rail. Rest.; Hôt. Central), a town of 10,500 inhab., with a loftily-situated castle. — We cross the *Leno.* On the right bank of the Adige lies *Isera*, with famous vineyards;

on the left bank, near *Lizzana*, is the *Castello Dante* (1005 ft.), where the poet sojourned in 1302 when exiled from Florence.

135 M. **Mori** (570 ft.; *Rail. Restaurant; Alb. della Stazione*, R. 2-3 *K.*). To Riva, on the Lago di Garda, see below.

Near (136½ M.) *Marco* the line intersects the Slavini di Marco, the débris, according to Dante, of a landslip in 883. — At (137 M.) *Serravalle*, anciently a fortress, the valley contracts.

142 M. **Ala** (480 ft.; *Rail. Rest.*) is the station for the Italian and Austrian customs (comp. p. x). — 144 M. *Avio.* — 145½ M. *Borghetto*, the last Austrian station.

148 M. *Peri* (415 ft.), the first Italian station. To the W. rises Monte Baldo (p. 53). — On a hill to the right, near (156 M.) *Ceraino*, lies *Rivoli*, where the French under Masséna gained a victory in 1797. — We now enter the *Chiusa di Verona*, a rocky defile, strongly fortified, where Otho of Wittelsbach defended Barbarossa's army against the Veronese in 1155.

160 M. *Domegliara*, junction of the local line Garda-Verona (see p. 54); 167 M. *Parona all' Adige.* — We cross the Adige to (173 M.) *Porta Nuova* and (175 M.) *Porta Vescovo*, the central station of *Verona* (see p. 54).

The Lago di Garda.

From Mori to Arco and Riva, 15½ M. — *Narrow-Gauge Line* in 1¼ hr. (1st cl. 3 *K.* 20 *h.*, 3rd cl. 1 *K.* 60 *h.*; hand-luggage only is allowed in the carriage). — Views to the left.

Mori, see above. We cross the Adige to (2 M.) *Mori Borgata*, station for the little town of *Mori*. — Then through a broad valley to (4½ M.) *Loppio* (735 ft.), past the *Lago di Loppio*, and a winding ascent through rocky débris to the pass (915 ft.). Descent, through rich vegetation, to (8 M.) *Nago* (710 ft.), with a ruined castle on a steep rock to the left. From Nago a picturesque road leads to Torbole (p. 54). — We descend the hill-side into the *Val Sarca*. View to the left of the blue Lago di Garda. — We then cross the Sarca to (12½ M.) **Arco** (300 ft.; **Hôt. des Palmes, H.-Pens. Victoria, H. Bellevue, H. des Boulevards*, etc.), an old town of 4500 inhab., and a favourite winter-resort (see *Baedeker's Eastern Alps*). — Thence through the fertile Val Sarca to —

15½ M. **Riva.** — The Station *(Restaurant)* lies 8 min. E. of the quay. — Steamboat Piers: *Riva Città*, at the harbour; *Riva Ferrovia*, by the station (not always called at).

Hotels. *Lido Palace Hotel, in an open situation, E. of the station, R. 3-10, B. 1½, déj. 3½, D. 5, omn. ½-¾ *K.*; Hôt. Imperial del Sole, by the harbour, with terrace, R. 2-4, B. 1, D. 3, S. 2, omn. ½ *K.*, both first class; Hôt.-Pens. Riva, Piazza Giardino (with dépendance near the station), R. 2½-3 *K.*, B. 90 *h.*, D. 3, S. 2, omn. ½ *K.*; H.-P. See-Villa, ¼ hr. E. of the station, R. 3-4, B. 1, D. 3, omn. ¾ *K.*; H.-P. du Lac, adjoining the last, with baths, R. 2½-3, B. 1, D. 3½ *K.*, omn. 60 *h.* —

H. Kräutner, Central, Böhm, Bucher, Bayrischer Hof, all in the N. quarter of the town.

Post & Telegraph Office, Piazza Broio. — Money Changers: *Url*, by Hôt. Sole, also ticket-office; *V. Andreis.*

Riva (230 ft.), a busy port, with 8000 inhab., lies charmingly at the narrow N.W. end of the Lake of Garda, overlooked on the W. by the abrupt *Rocchetta* (5035 ft.), a ruined tower on whose slope recalls the Venetian domination. Between the station and the quay is the old castle of *La Rocca,* now converted into barracks. — An excursion to the *Fall of the Ponale,* returning by the superb *Ponale Road,* takes 2-2½ hrs.: by motor-launch (3-4 times daily, 50 *h.*) in 20 min., or by rowing-boat (3 *K.*) in 45 min. to the Fall (reached through the Restaurant, 20 *h.*); then a steep ascent of ½ hr. on foot to the road, and a walk of 2 M. back to Riva.

Lago di Garda. — Steamboats (comp. p. xiv; with restaurant). 1. W. Bank, between Riva and Desenzano 3-4 times daily, in 4-5¼ hrs. (fare 4 fr. 45, or 2 fr. 60 c.). — 2. E. Bank, between Riva and Peschiera once or twice daily, in 4¼ hrs. (4 fr. 60 or 2 fr. 10 c.). — Also pleasure-trips in spring.

Stations with piers are indicated below by 'P', small-boat stations by 'B'. — Customs-examination at Riva.

The **Lago di Garda* (210 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 34 M. long and 3-11 M. broad; area 143 sq. M.; greatest depth 1135 ft. Its chief feeder is the *Sarca,* and its S. effluent the *Mincio.* The E. bank is separated from the valley of the Adige by *Monte Baldo* (7280 ft.), 25 M. in length. The W. bank, bounded at the N. end of the lake by abrupt cliffs, expands between Gargnano and Salò into the lovely 'Riviera' (see below). The whole lake belongs to Italy, except the N. end, with Riva, which is Austrian. It is seldom quite calm, and in fine weather is often ruffled about noon by the S. wind (Ora). The water is generally azure blue.

From Riva to Desenzano, W. Bank. — Soon after the steamer starts we note, on the right, the Fall of the Ponale (see above), beyond which is the Italian frontier. Then the white houses of *Limone* (P), in a bay, amid groves of lemons and olives. Next, *Tremosine* (B), high above us, scarcely visible from the lake, and the villages of *Campione* (P) and *Tignale* (B).

The mountains now become lower, and we reach the Riviera, the warmest region on the lake, 10 M. long, with its numerous villages and country-houses. The next station is the large village of *Gargnano* (P; Hôt. Gargnano; Cervo); then *Bogliaco* (P.; Gr. H. Bogliaco), with a château of Count Bettoni. *Toscolano* (steam-tram to Brescia, p. 38) and *Maderno* (P; Strand-Hôt. Bristol; H. Lignet, Park-H., etc.) lie at the foot of *Monte Pizzocolo* (5195 ft.), at the mouth of the brook Toscolano. Then *Fasano* (Gr.-H. Fasano, H. Gigola, etc.) and —

Gardone Riviera (P; *Grand Hôtel, *Savoy, *Roma, H. Monte

Baldo, Germania, etc), in a sunny, sheltered site on the lake and at the foot of the hills, a favourite autumn and winter resort. It has the warmest climate in N. Italy, and its rich vegetation is southern in character. The hills afford many varied walks.

Charmingly situated at the W. end of the bay of Gardone is *Salò* (P; Hôt. Salò; H. Victoria; H. Métropole), at the base of *Monte San Bartolomeo* (1865 ft.).

We pass the pretty *Isola di Garda* and *San Felice di Scovolo* (B), and skirt the abrupt *Capo di Manerba* (715 ft.). — To the S., jutting far into the lake, appears the promontory of *Sirmione* (P), the ancient *Sirmio* sung by Catullus, with sulphur-baths and several good hotels.

In the S.W. angle of the lake lies **Desenzano** *sul Lago* (P; *Hôt. Royal Mayer,* R. 2-5, déj. 3-3½, D. 4 fr.; *H.-P. Splendide* and *Due Colombe,* well spoken of; *Alb. Trento; H.-Ristor. al Lido,* by the pier), a small town with 4300 inhab., a station on the Milan-Verona railway (p. 40; tram from the pier to the station).

From Riva to Peschiera, E. Bank. The first station is *Torbŏle* (P; Gr. Hôt. Torbole, H. Garda-See). Then to the S., skirting the precipitous *Monte Baldo* (p. 53), to *Malcesĭne* (P; Gr. H. Malcesine), with an old castle of the Scaligers, where Goethe was arrested by Venetian officials when sketching.

Beyond Malcesine are two little islands, *Isola dell' Olivo* and *Trimelone;* then the stations of *Assenza, Magugnano, Castelletto di Brenzone* (P), and *Torri del Benáco* (P), with large quarries of yellow marble. The finest part of the E. bank is between Torri and Garda. The banks flatten; the pretty promontory of *San Vigilio* (H.-P. San Vigilio), with the *Villa Brenzoni,* projects far into the lake. In a bay lies the picturesque little town of *Garda* (Hôt. Terminus), which gives its name to the lake. Local rail thence to Domegliara (p. 52) and Verona in 2-2¼ hrs.

Beyond *Bardolino* (P) and *Lazise* (P), we land at **Peschiera** *sul Garda* (Hôt. Montresor), formerly a fortress, at the S.E. angle of the lake, at the efflux of the *Mincio.* The station of the Milan-Verona line (p. 40) is on the E. side of the town, ¾ M. from the pier (carr. ½ fr. each pers.).

11. Verona.

Railway Stations. 1. *Stazione Porta Vescŏvo* (Pl. I, 6; *Restaurant, D. 3½ fr.), the principal station, 1½ M. to the E. of Piazza Vittorio Emanuele; luggage for express trains is booked at this station only. — 2. *Stazione Porta Nuova* (Pl. B, 6), ¾ M. to the S.W. of Piazza Vitt. Emanuele, chiefly for ordinary trains, where hotel-omnibuses await the trains from the Tyrol, Milan, and Bologna. — 3. *Stazione Porta S. Giorgio* (Pl. E, 1), for the local line to Garda (see above). — *Town Office,* Via Nuova 18. For sleeping-berths apply to the 'controllore' at the station.

Hotels (comp. p. xvii; opinions as to their merits very conflicting): Gr. Hôt. de Londres et Royal Deux Tours (Pl. b; F, 3), Corso Sant' Anastasia, in the centre of the town, R. 5-7, B. $1^1/_2$-2, déj. 3-$3^1/_2$, D. 5-7, omn. 1-$1^1/_2$ fr.; Gr. Hôt. Colombe d'Or (Pl. e; D, 3), Via Colomba, near Piazza Vitt. Emanuele, R. $3^1/_2$-6, B. $1^1/_2$, déj. 3, D. $4^1/_2$, omn. 1-$1^1/_2$ fr., geuerally well spoken of; H. Riva San Lorenzo (Pl. d; D, 3), on the Adige, R. from $2^1/_2$, B. $1^1/_4$, omn. 1 fr. — Second-class: Accademia (Pl. g; E, 3), Via Mazzini, R. from 2, omn. $^3/_4$ fr.; Europa & Aquila Nera (Pl. f; E, 3), Via delle Quattro Spade, R. $2^1/_2$-3, omn. 1-$1^1/_4$ fr.; Regina d'Ungheria (Pl. c.; E, 3), near Piazza Erbe, with a small garden, R. from 3, omn. $^3/_4$ fr.; Alb. Centrale, Piazza Erbe, 21; Alb.-Rist. alla Scala dei Mazzanti (Pl. h; E, 3), Via Mazzanti, R. from $1^1/_2$ fr.; Alb. Rist. Ferrata, Via Teatro Filarmonico (Pl. C, 4); Alb. Torcolo, Vicolo Listone, opp. Hôt. Colombe d'Or; the last four unpretending.

Cafés-Restaurants (comp. p. xix): *C. Vittorio Emanuele*, *C. Europa*, both in Piazza Vitt. Emanuele; *C. Dante*, Piazza de' Signori. — Birrerie (p. xx): *Löwenbräu*, Piazza Vitt. Emanuele 20; *Franziskaner*, Piazza Erbe 35; *Gambrinus*, Via Mazzini 50.

Cabs ('Broughams'). Per drive 75 c., one hour $1^1/_2$ fr., each hr. more $1^1/_4$ fr.; in the evening (with lamps) 30 c. per hr. more. From station to town 1 fr. Trunk 25 c. For each pers. above two, one-third more.

Tramways (10 c.): 1. From Stazione Porta Vescovo (Pl. 16) to Piazza Erbe (Pl. E, 3), Piazza Vitt. Emanuele (Pl. D, 4), and Stazione Porta Nuova (Pl. B, 6). — 2. From Piazza Erbe (Via Cairoli) to Veronetta, Porta S. Giorgio, and Borgo Trento. — 3. From Castel Vecchio (Pl. C, 3) to Porta S. Zeno (Pl. A, 1).

Post and Telegraph Office, Piazza dell' Indipendenza (Pl. F, 3).

Banks: *Banca d'Italia*, Corso Cavour 11; *Banca di Verona*, Via S. Sebastiano 1 (Pl. E, F, 3, 4); *Banca Popolare*, Corte Nogara 8.

Sights (one day). Morning: *Piazza Erbe* and *Piazza de' Signori; Tombs of the Scaligers; Corso Cavour; Piazza Vittorio Emanuele* and *Arena;* drive to the *Porta del Palio* and *San Zeno.* Afternoon: *San Giorgio in Braida; Santa Maria in Organo; Giardino Giusti.* — An Inclusive Ticket (biglietto cumulativo; 2 fr.) may be obtained at the station-restaurant and the chief hotels, admitting to all the municipal places of interest (Tower of the Municipio, Tombs of the Scaligers, Amphitheatre, Museums, etc.).

Verona (180 ft.), the capital of a province and a fortress, with 61,600 inhab. and a garrison of 6000 men, being the head-quarters of the 3rd army corps, lies on both banks of the rapid *Adige*, which has been confined between high embankments since 1895, and is the most important and most beautiful town in Venetian territory. Originally a Rhætian settlement, and still retaining its ancient name, Verona became a place of great importance during the Roman period, as its amphitheatre and other monuments testify. In the 6th cent., like Ravenna (p. 108), Verona was a residence of the Ostrogothic king Theodoric ('Dietrich of Bern'). After the Lombard domination (p. 48), the German emperors, both Saxons and Hohenstaufen, regarded the town, lying as it does at the end of the great Brenner route, as the key to the mastery of Upper Italy. Roman art, developed by Germanic taste since the 11th cent. on the ancient traditional lines, has left striking creations in the Veronese churches. From the middle of the 13th cent. the town was ruled over by the princes *della Scala (Scaligeri)*, who in 1387 were succeeded by the

Visconti (p. 27). In 1406 the town was annexed to the republic of Venice and became famous in the history of art (p. 59), particularly in the domain of architecture. In his public buildings, combining the severity of the fortress with the grace of the Doric style, and in numerous palatial edifices, *Michele Sanmicheli* has left many traces of his genius in Verona. During the Austrian period (1814-66) the town was newly fortified, and the works were afterwards extended by the Italians.

The *Piazza Erbe (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque in Italy. The *Marble Column* at the N. end bears the Lion of St. Mark, a copy of the ancient emblem of the Venetian Republic. The corner-house on the right, the *Casa Mazzanti,* once the residence of Alberto della Scala (d. 1301), is adorned, like many houses in the town, with frescoes of the Renaissance period. A statue of 'Verona', partly antique, adorns the *Fountain* (10th cent.). In the centre of the piazza is the *Tribuna,* where judgments were proclaimed in the middle ages. At the corner of the Via Pellicciai is the *Casa dei Mercanti,* a copy, built in 1876, of the original edifice of 1210, and now the chamber of commerce. Opposite rises the *Torre Civica,* or tower of the town-hall (272 ft. high). — The Via Cappello leads S. to the Ponte delle Navi (p. 59).

The short street to the left of the Torre Civica leads to the handsomely paved *Piazza dei Signori (pl. E, F, 3), with its enclosing palaces. To the right, adjoining the tower, is the *Palazzo della Ragione,* founded in 1183 for the courts of law, but since greatly altered. Note the fine flight of steps in the court. Then, next to the pinnacled tower, is the *Tribunale,* and on the E. side of the square the *Prefettura,* originally palaces of the Scaligers, with relics of the old architecture in the courts. In the centre of the square rises a *Statue of Dante* (1865), who found his first asylum here with the Scaligers after his banishment from Florence in 1303. On the N. side is the old town-hall, or **Palazzo del Consiglio,** generally called the *Loggia,* erected in 1476-93, probably by *Fra Giocondo,* and restored in 1873. The door is adorned with the Annunciation, represented in figures of bronze by *Girol. Campana,* with the inscription, placed here by the Venetians: 'Pro summa fide summus amor, 1592'. Above are statues of the famous Veronese of antiquity.

The passage between the Prefettura and the Tribunale leads to the church of *Santa Maria Antica,* with its Romanesque campanile, and to the imposing ***Tombs of the Scaligers** (*Arche Scaligère;* Pl. F, 3), the stern Gothic forms of which immortalize the masculine genius of the dynasty. Their crest, a ladder *(scala),* often recurs as an ornament on the elaborate railings. Above the church-door are the sarcophagus and equestrian statue of Can Grande (d. 1329). In front (adm. 25 c.) are the monuments of Mastino I. (d. 1351) and

Can Signorio (d. 1375), both with canopies, sarcophagi, and equestrian statues (restored in 1904).

To the N. lies the Corso Sant' Anastasia, at the E. end of which is the beautiful Gothic church of *Sant' Anastasia,* begun in 1261. The Via Liceo and Via del Duomo lead hence N. to the —

Cathedral (Pl. F, 1, 2), a Gothic church of the 14th cent., with a Romanesque façade and choir of the 12th. On the sumptuous portal are rude reliefs (of 1135) of Roland and Oliver, the paladins of Charlemagne. By the side-wall, on an antique base, rises an unfinished campanile, designed by *Sanmicheli.* In the interior, 1st altar on the left, *Titian,* Assumption (ca. 1540); at the end of the right aisle, the Gothic tomb of St. Agatha, of 1353, in Renaissance framework.

A little to the W. of the cathedral we cross to the left bank of the Adige, by the Ponte Garibaldi (suspension-bridge; toll 2 c.). Here we pass through the promenades, and through the Porta San Giorgio, to the church of ***San Giorgio in Bráida** (Pl. F, 1; entrance usually by a N. side-door), which partly owes its present 16th cent. form to *Sanmicheli.* The harmonious interior contains admirable altar-pieces of the Brescian and Veronese schools: 4th altar on the left, *Girol. dai Libri,* Madonna and saints, with angelic musicians; 5th altar on the left, *Moretto,* Madonna in clouds, with five holy women below, one of the master's chief works (1540). Adjoining and facing the organ, *Romanino,* Martyrdom of St. George (1540); high-altar-piece (covered), *Paolo Veronese,* Martyrdom of St. George, a master-work, in which the horrors of the scene are mitigated by the nobility of the outlines and the splendour of the colouring.

Returning to the right bank of the river, and ascending its embankment, the Lungadige Panvinio (Pl. E, D, 2), which affords beautiful views, we turn to the left, pass the church of *Sant' Eufemia* (Pl. D, E, 2), and reach the Corso Porta Borsari, which runs W. from the Piazza Erbe to the *Porta de' Borsari* (Pl. D, 3), a Roman town-gate of A.D. 265.

The W. prolongation of this street, the Corso Cavour (Pl. D, C, 3), one of the main arteries of traffic, contains several handsome palaces. On the right we first note (No. 10) the Gothic *Palazzo de' Medici* (now *Pal. Ponzoni*); then, on the left, in front of the old church of *Santi Apostoli,* a marble statue of the poet Aleardo Aleardi (1812-78). No. 19, on the same side, is the imposing *Palazzo Bevilacqua,* by Sanmichcli (now in sad disrepair). Opposite is the Romanesque church of *San Lorenzo* (11th cent.?). Next, on the right (No. 38), *Pal. Portalupi,* and (No. 44) *Pal. Canossa,* also by Sanmicheli. Lastly, on the right, the *Castel Vecchio* of the Scaligers (Pl. C, 3), now barracks, adjacent to the imposing *Bridge* (14th cent.) over the Adige. — Thence to San Zeno, see p. 60. The prolongation of the Corso to the S.W. leads to the Porta del Palio (p. 60).

To the S. of the Corso Cavour, and connected with it by several streets, lies the spacious Piazza Vittorio Emanuele (Pl. D, 4), still known by its old name, *Piazza Brà* (from *pratum*, meadow). On its N. side is the *Pal. Malfatti*, by Sanmicheli. (To the left runs the Via Mazzini, see p. 59.) In the centre of the piazza rises an equestrian *Statue of Victor Emmanuel II.*, by Borghi (1883).

On the E. side is the Roman ***Amphitheatre** (*Arena;* Pl. D, 4), erected under Diocletian about A.D. 290, the largest structure of the kind next to the Colosseum at Rome (p. 250) and the amphitheatre of Capua (p. 316), and known in German lore as the abode of Dietrich of Bern. Height 105 ft.; longer diameter, 168 yds., shorter, 134 yds. Of the outer wall a fragment only remains. The Interior (entr. from the W. side by arcade No. V; adm. 1 fr.; Sun. free; guide superfluous) could accommodate 20,000 spectators. The 43 tiers of steps of grey or reddish-yellow limestone have been repeatedly restored since the 16th cent., and are partly modern. Flights of stairs inside and outside lead to the top, which commands a fine view. Two doors at the ends of the longer diameter afforded access to the arena itself (82 by 48 yds.).

On the S. side the piazza is bounded by the *Municipio* (Pl. D, 4) and the *Gran Guardia Vecchia* (Pl. D, 4), or old guard-house of 1609, adjoining which is a mediæval gateway with a tower *(Portoni).* — In the Via del Teatro Filarmonico, to the right, is the small *Museo Maffeiano* (Pl. C, 4; adm. $^1/_2$ fr.), containing ancient sculptures and inscriptions.

Passing through the Portoni, we reach the broad Corso Vittorio Emanuele (Pl. C, B, 4, 5), which leads S.W., past a statue of Sanmicheli, to the *Porta Nuova* (Pl. B, 6), by Sanmicheli, outside which is the railway station (p. 54).

In the Campo di Fiera, near the Adige, is shown a chapel, built in 1899, containing a mediæval sarcophagus which is said to be that of Julia Capuletti, beloved by Romeo Montecchi, whose tragic story belongs to the beginning of the 14th cent. (*Tomba di Giulietta,* Pl. E, 6; adm. 50 c.).

From the Porta Nuova an avenue leads N.W., along the inner ramparts, to the ***Porta del Palio** (Pl. A, 4), built by *Sanmicheli,* which forms the W. termination of the broad Stradone di Porta Palio. — From the latter the Vicolo S. Bernardino, a street diverging to the left, leads N. to the old Franciscan church of *San Bernardino* (Pl. A, 3), of the 15th cent., containing Sanmicheli's Cappella Pellegrini, and to —

***San Zeno Maggiore** (Pl. A, 2), the finest Romanesque building in N. Italy, of the 11-14th cent., restored since 1870. The portal, whose columns are borne by lions in marble, is embellished with famous Romanesque reliefs representing Biblical and other subjects (below, to the right, Theodoric as a wild huntsman). The doors are probably of German workmanship of the 11th-12th cent. The interior consisting of nave and aisles, with a flat roof, contains remains of

frescoes of the 11th-14th cent., an antique porphyry vase, and at the entrance to the choir, Romanesque statues of Christ and the Apostles. Above, to the right, is a painted statue of San Zeno, the fisherman who became Bishop of Verona (9th cent.?). Behind the high-altar is a *Madonna and saints, by *Mantegna* (1459; covered). Adjoining the N. aisle are the beautiful *Cloisters* of a former Benedictine monastery (entered from the piazza in front of the church; ½ fr.).

From Piazza Erbe (p. 56) the Via Cappello (Pl. E, 3; tram, see p. 55) leads S.; on the right, at the beginning of this street, opens the busy Via Mazzini (formerly Via Nuova, p. 58), coming from the Piazza Vitt. Emanuele. The street is continued by the Via S. Sebastiano (Pl. E, F, 3, 4) and Via Leoni. In the latter, on the left, beyond No. 3, is the *Arco de' Leoni*, the remains of a Roman double gateway of the later empire. A little further on is the **Ponte delle Navi** (Pl. F, 4), an iron bridge constructed in 1893 to replace stone bridges destroyed by inundations of the Adige in 1757 and 1882. A tablet has been placed here in memory of Bart. Rubele, the hero of Bürger's 'Lied vom braven Manne' (1757). The bridge affords a good view of the choir and transept of the Gothic church of *San Fermo Maggiore* (Pl. E, F, 4), and up the river as far as the Castel San Pietro (see below).

Just below the bridge, on the left bank of the Adige, rises the **Palazzo Lavezzola-Pompei** (Pl. F, 5), built about 1530 by *Sanmicheli*, now the Museo Civico (open 9-4, Nov.-March. 9-3; on holidays from 10; adm. 1 fr.). The ground-floor contains natural history and archæological collections, and the first floor the *Pinacoteca* or picture-gallery, which affords a survey of the Veronese school of the 15-16th cent. (*Franc. Caroto, Girol. dai Libri, Franc. Morone, Cavazzola*, etc.) and also contains a few Venetian paintings (by *Carlo Crivelli, Jac.* and *Giov. Bellini*).

To the N.E. of the Ponte delle Navi are the *Palazzo* and the ***Giardino Giusti** (Pl. G, H, 3, 4; visitors ring at a gate on the right in the court; 20-30 c.), which contains some of the grandest old cypresses in Italy. Several of these are 130 ft. high and 400-500 years old. The terrace (entered through a turret on the left, above the central approach) affords a superb view of Verona, the distant Apennines, Monte Pizzocolo (p. 53), and the Brescian Alps.

A little way to the N. is the old church of *Santa Maria in Organo* (Pl. G, 3), re-erected in 1481 by Sanmicheli, containing intarsia work by Fra Giovanni da Verona and some good pictures. — Still further N., on a hill near the Ponte Pietra, is the old *Castello S. Pietro* (Pl. G, 2; adm. with permesso of the divisional commandant, Via S. Tommaso), a modern barrack on the site of the castle of Theodoric; the terrance before the entrance commands a splendid view. Below, on the hill-side, a *Roman Theatre* has been excavated since 1904 ('Scavi Monga'; adm. 50 c.).

12. From Verona to Mantua and Modena.

64 M. Railway (Verona-Bologna-Florence), express in 2 hrs. (13 fr. 5, 9 fr. 15 c.); ordinary trains in 3-4 hrs. (11 fr. 85, 8 fr. 30, 5 fr. 35 c.). To Mantua (25½ M.), express in ¾ hr. (5 fr. 25, 3 fr. 70 c.), ordinary in 1-1¼ hr. (4 fr. 80, 3 fr. 35, 2 fr. 15 c.).

We traverse a well-cultivated and partly wooded plain. — 7 M. *Dossobuono* (220 ft.), junction for *Rovigo* (p. 98). — 11 M. *Villafranca di Verona* (175 ft.), with a ruined castle; the preliminaries of peace after the battle of Solferino (p. 40) were concluded here in 1859; some 5 M. N.W., near *Custozza*, on the hills by Lake Garda, the Italians were defeated by the Austrians in 1848 and 1866. — 23 M. *Sant' Antonio Mantovano*.

The train passes the *Citadel of Mantua*, and is carried between the lakes formed here by the *Mincio* (Lago Superiore and Lago di Mezzo) by means of the *Argine Molino* ('mill-dam'), 478 yds. long.

25½ M. **Mantua.** — Hotels (comp. p. xvii): Aquila d'Oro (Pl. a; B, 3), Corso Umberto Primo, with restaurant, R. 2½-3½ fr.; Senoner (Pl. b; B, 3), Via della Posta, with restaurant, R. 2 fr. — Mosquitoes abound in summer (comp. p. xvii). — Hasty visitors may take a cab at the station (1 hr. 1½ fr.; each ½ hr. more, 50 c.), drive to the Palazzo del Tè (seen in ½ hr.), and then to Piazza Erbe.

Mantua (65 ft.), Ital. *Mántova*, a provincial capital with 31,100 inhab., formerly a strong fortress, is bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S.W. by marshy land. In ancient times the town was the home of Virgil. Its later importance dates from the middle ages. From the 14th cent. its rulers were the *Gonzagas*, who were famous patrons of science and art. The great painter *Andrea Mantegna* (p. 64) entered the service of Lodovico III. in 1463. *Isabella d'Este* (1474-1539), the beautiful and accomplished wife of *Giovanni Francesco III.*, was on a friendly footing with the eminent men of her time. At Mantua *Giulio Romano* (1492-1546), Raphael's most distinguished pupil, found a second home.

The Corso Vittorio Emanuele and Corso Umberto Primo lead from the station (Pl. A, 3) to the Piazza Erbe (Pl. C, 3) and to the chief of the Mantuan churches, —

Sant' Andrea (Pl. C, 2, 3), begun in 1472-94 by the Florentine architect *Leon Battista Alberti*, but subsequently much altered. The white marble façade, with its spacious portico, recalls a classic temple; adjoining it is a square Gothic tower in brick, with an elegant octagonal superstructure (1414). The interior is roofed with barrel-vaulting. 1st chapel on the left: Tomb of Andrea Mantegna (see above), with his bust in bronze, and two of his pictures; 5th chapel on the right: Sarcophagus of Longinus, 'Longini ejus, qui latus Christi percussit', and who, after piercing the Saviour's side,

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was suddenly converted. The frescoes, from drawings by Giulio Romano, represent the Crucifixion and the Finding of the Sacred Blood. In the left transept is the tomb of Pietro Strozzi (d. 1529), by Giulio Romano.

Beyond the small Piazza Broletto (Pl. C, 3) is the Piazza Sordello (Pl. C, D, 2), where on the left rise two pinnacled Gothic palaces: *Pal. Cadenazzi* (12-13th cent.), with a tower *(Torre della Gabbia)* 180 ft. high, and *Pal. Castiglioni* (13th cent.). At the N.E. end of the piazza is the *Cathedral of San Pietro e Paolo,* skilfully remodelled in the interior by Giulio Romano, and on the S.E. side the massive —

Reggia or Corte Reale (Pl. D, 2), the palace of the Gonzagas, now almost untenanted (custodian under the second large archway on the left; 9-3.30 or 10-2.30; fee 1 fr.). The original splendour of the palace is still recalled by the apartments of Isabella d'Este (Appartamento del Paradiso) and the rooms (Sala dei Marmi, etc.) decorated by *Giulio Romano* and his pupils in 1525-31. — Adjoining the palace on the N.E. is the earlier castle of the Gonzagas, the Castello di Corte (Pl. D, 2), now containing the notarial and state archives. The Camera degli Sposi (9-4; Sun. and holid. 9-12) is adorned with *Frescoes by *Mantegna* (1474): Lodovico III., with his wife Barbara of Hohenzollern; Meeting of Lodovico with his son, the Cardinal Francesco; on the ceiling are admirable illusive paintings.

The vaulted passage on the S.E. side of the Piazza Broletto (see above) leads to the Piazza Dante Alighieri (Pl. C, D, 3), with a statue of the poet. On the right is the *Palazzo degli Studi* (Pl. C, 3), containing the library, the archives of the Gonzagas, and the *Museo Civico,* an admirable collection of ancient sculpture (fee $^1/_2$-1 fr.).

To the S. of the town, outside the Porta Pusterla, rises the *Palazzo del Tè (Pl. A, B, 5), built as a country-seat for the Gonzagas in 1525-35 by *Giulio Romano,* who also designed its mural paintings, executed by *Franc. Primaticcio* and others. The principal rooms (Nos. 2 & 4) are best seen by morning-light. The building belongs to the town. Entrance on the N. side (ring; fee 1 fr.).

From Mantua to *Cremona* and *Pavia* see pp. 38, 48; to *Monselice* and *Padua,* see p. 97.

The railway to Modena crosses the *Po* at (32$^1/_2$ M.) *Borgoforte;* 37$^1/_2$ M. *Suzzara*, junction for Parma (p. 97); 42$^1/_2$ M. *Gonzaga-Reggiolo.* — 54$^1/_2$ M. *Carpi* (100 ft; pop. 6000) has an old château of the Pio family. — 58 M. *Soliera;* 61 M. *Villanova.* — 64 M. *Modena,* see p. 98.

13. From Verona to Venice by Vicenza and Padua.

72 M. Railway: *train de luxe* (pp. 48, 66) in 1¾ hr. (20 fr.). Express in 2-2¼ hrs. (14 fr. 70, 10 fr. 30 c.; sometimes 1st and 3rd cl. only; some with dining-cars); ordinary trains in 3-4½ hrs. (13 fr. 35, 9 fr. 35, 6 fr. 5 c.). Best views generally to the left.

Verona (Porta Vescovo), see p. 54. — This fertile and well irrigated region produces vines, mulberries, and maize. — 4 M. *San Martino Buonalbergo* (145 ft.), with the *Villa Musella*, amidst cypresses. — 7½ M. *Caldiéro;* 9 M. *Bagni di Caldiero*, with salt springs. On the hill-side to the left lies *Soave*, a good example of a mediæval fortified town.

12½ M. *San Bonifacio* (110 ft.); 16 M. *Lonigo;* 20 M. *Montebello Vicentino*, with a handsome château. Splendid view of the Alps to the left; on a hill, the ruined castle of *Montecchio*.

30 M. **Vicenza.** — Alb. Roma (Pl. a; B, 3), Corso Principe Umberto, near Porta Castello, with trattoria, R. 2½-3, omn. ½ fr., very fair; Tre Garofani (Pl. C, B, 2), in the narrow Contrada delle Due Rode, plain but good. — Cabs. Between station and town ¾ (at night 1) fr., per hr. 1½, each hr. more 1¼ fr.; trunk 25 c.

Vicenza (130 ft.), the ancient *Vicetia*, a provincial capital with 24,300 inhab., is prettily situated at the W. base of the volcanic *Monti Berici*, on both banks of the *Bacchiglione*. It gave birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, who has adorned his native town with superb edifices.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, 3). To the right, at the S. end of the Piazza del Castello, lies the unfinished *Palazzo Giulio Porto*, by Palladio. We follow the long Corso Principe Umberto, with its many palaces, whence the Contrada Cavour, to the right, leads to the handsome —

Piazza de' Signori (Pl. C, 2, 3), adorned with two columns of the Venetian period. Here rises the *Basilica Palladiana, with its grand colonnades in two stories, enclosing the *Palazzo della Ragione* (law-courts), an earlier building in the pointed style. These colonnades, begun in 1549, are one of Palladio's earliest works. The slender red brick tower is 268 ft. high. — Opposite the Basilica is the unfinished *Loggia del Capitanio*, also by Palladio (1571), with overladen plastic decoration, now belonging to the Municipio. On the S.W. side of the Basilica rises a marble statue of Palladio (1859).

We return to the Corso Prine. Umberto, pass, on the left, the Gothic *Pal. Da Schio* with its early-Renaissance portal, and soon reach the —

Piazza Vittorio Emanuele (Pl. C, 2). Here, on the right, is the Museo Civico (Pl. C, 2), formerly the *Pal. Chiericati*, also by Palladio (daily 11-2 free; 9-11 and 2-4, fee ½-1 fr.). The picture-

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gallery on the upper floor contains a few Venetian paintings and one by *Van Dyck* (No. 6. The four ages; first room to the left), but is chiefly interesting for the master-works of the Vicentine School of the 15th-17th cent. (Room IV), of which *Bart. Montagna* and *Giov. Buonconsiglio* are considered the foremost representatives.

Near this is the *Teatro Olimpico (Pl. C, 2; custodian on the N.E. side, house No. 3; fee $^1/_2$ fr.), begun by *Palladio* in 1579 and completed after his death by *Vinc. Scamozzi* in 1584. The auditorium rises in thirteen semi-oval tiers; the orchestra and the stage, with its remarkably deceptive perspective, lie 5 ft. below the level of the floor.

The quarter N. of the Corso contains several interesting churches and palaces: *Santa Corona* (Pl. C, 2), a Gothic brick edifice, contains (5th altar on the left) the Baptism of Christ, by Giov. Bellini, in a fine frame; in *Santo Stefano* (Pl. C, 2) there is an admirable Enthroned Madonna by Palma Vecchio (left transept). Opposite, to the left, in the Contrada Giac. Zanella, is the *Pal. Thiene* (now Banca Popolare), by Palladio (1556), the back-façade towards the Contrada Porti being an older early-Renaissance structure. Opposite the latter is the richly ornamented *Pal. Porto-Barbaran* (Pl. B, C, 2), by Palladio (1570). In the Contrada Pozzo Rosso, which diverges from the Corso by the Pal. Thiene, is the *Pal. Valmarana* (Pl. B, 2), by Palladio (1566).

The pilgrimage-church of Madonna del Monte (Pl. C, 6), on Monte Berĭco, is reached either through the Porta San Giuseppe (Pl. C, 3), or by turning to the right from the station, past the Villa Arrigoni (Pl. C, 4). At the E. foot of Mte. Berico ($1^1/_2$ M. from the town; comp. Pl. D, 5) lies the *Villa Rotonda*, a famous work by Palladio, now sadly neglected and seldom accessible.

A branch-line connects Vicenza with *Treviso* (p. 68; $37^1/_2$ M., in 2-$2^1/_2$ hrs.).

Between Vicenza and Padua lie (35 M.) *Lerino* and (40 M.) *Poiana di Granfion*. To the S. rise the Euganean Hills (p. 98).

$48^1/_2$ M. **Padua.** — Gr. Hôt. Savoie e Croce d'Oro (Pl. a; D, 4), Piazza Cavour, R. 3-$4^1/_2$, B. $1^1/_2$, D. 5, omn. $^3/_4$-1 fr., variously spoken of; Hôt. Fanti Stella d'Oro (Pl. b; D, 3), Piazza Garibaldi, R. $2^1/_2$-4, omn. 1 fr.; Alb. dello Storione (Pl. e; C, D, 4), Via Municipio; these two well spoken of. — Alb. & Trattoria al Paradiso (Pl. c.; D, 3), Piazza Garibaldi, R. $1^1/_2$-$2^1/_2$ fr., plain but good; Alb.-Rist. alla Stazione (Pl. d; C, D, 1), by the principal station, R. 2 fr., unpretending.

**Caffè Pedrocchi* (Pl. 'CP'; D, 4), by the Piazza Cavour, an imposing edifice with marble columns; *La Rotonda* (Pl. C, 1), open-air restaurant with summer-theatre, by the Barriera Mazzini.

'*Broughams*' with one horse, to or from the station 1 fr., luggage 40 c.; 1 hr. 2 fr., each half-hour more $^3/_4$ fr.; drive in the town 1 fr., $^1/_2$ hour $1^1/_4$ fr., at night 25 c. more. — *Electric Tramways* (15 c.) from the station through the principal streets to the Cemetery (comp. Pl. A, 3), to Bassanello (Pl. C, 8), Piove (Pl. F, 7), Fusina (Pl. F, 1), etc.

Padua (40 ft.), Ital *Padŏva*, Lat. *Patavium*, on the *Bacchiglione*, with 49,000 inhab., is the capital of a province. At the beginning of the period of the Roman empire it was the richest town

in Italy next to Rome. After recovering from its destruction by the Huns in 452 it was eclipsed by Venice in the 9th-10th cent., and in 1405 came into the possession of that city. Its importance in the middle ages and the Renaissance period was due to its University, founded in 1222, and extended by Emp. Frederick II. in 1238, which, as the greatest centre of Italian learning, also proved a powerful attraction to artists. Among those who worked at Padua were the Florentines *Giotto* and *Donatello* and the Vicentine painter *Andrea Mantegna*. The narrow streets are generally flanked with low arcades, but these have been partly removed. The various arms of the little river are crossed by numerous bridges.

From the station (Pl. D, 1; $^1/_2$ M. from the town) the broad new *Corso del Popolo* (Pl. D, 1-3), crossing the Bacchiglione and passing near the Madonna dell' Arena and the Eremitani (to the left; p. 66), leads straight on to the Piazza Garibaldi (Pl. D, 3) and Piazza Cavour (Pl. D, 4), which, with the adjoining *Via Otto Febbraio* (Pl. D, 4), are the chief business centres of the town.

In the Via Otto Febbraio, on the left, is the University (Pl. D, 4), generally called '*Il Bò*', after the earlier building which adjoined a tavern with the sign of the ox. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, and on the groundfloor and first floor, are numerous names and armorial bearings of distinguished '*cives academici*'.

Two streets opposite lead W. to the Piazza dei Frutti and the Piazza delle Erbe (Pl. C, 4). In the N.E. corner of the latter is the *Palazzo del Municipio* (16th cent.). — Between the two piazzas is the Salone or *Palazzo della Ragione*, a 'juris basilica' erected in 1172-1219, but altered in 1406 (entrance in the court of the Pal. del Municipio, and up the stairs; fee $^1/_2$ fr.). The great hall (91 yds. long, 30 yds. broad, 78 ft. high), with its vaulted wooden ceiling, once admired by Goethe, contains two colossal Egyptian statues and a wooden horse, attributed to Donatello, but probably a copy; also over 300 allegorical frescoes (15th cent.) on the walls.

In the adjacent Piazza dell' Unità d'Italia (Pl. C, 4), to the left, is the *Loggia del Consiglio*, a fine early-Renaissance work, containing a statue of Victor Emmanuel II. In front stands an ancient column with the Lion of St. Mark (p. 56). — The Via Dante leads hence to the N. to the Ponte Molino and the *Piazza Petrarca* (Pl. C, 2), in which a monument to Petrarch was erected in 1874. On the N. side of the piazza stand the *Church of i Carmini* and the *Scuola del Carmine*, a baptistery with damaged frescoes by Titian and others (16th cent.).

A few paces to the S.W. of the Piazza dell' Unità d'Italia is the Cathedral (Pl. B, 4), a late-Renaissance building (1551-77), with unfinished façade. Adjacent, on the right, is the *Baptistery*, a graceful brick edifice (12th cent.).

From the Via Otto Febbraio (p. 64) a side-street on the S. side of the University leads to the Ponte San Lorenzo (Pl. D, 4). No. 3358 in this street is said to have been occupied by Dante about 1306; opposite to it a mediæval sarcophagus is pointed out as that of Antenor, king of Troy, the mythical founder of Padua. — The next street to the right, the Via del Santo, leads to the (6 min.) Piazza del Santo (Pl. D, 5), embellished with the equestrian *Statue of Gattamelata (*Erasmo da Narni;* general of the army of the Republic of Venice in 1438-41), executed by *Donatello* in 1453, the first great monument cast in bronze in Italy since antiquity.

Sant' Antonio (Pl. D, E, 5) is the burial-place of St. Anthony of Padua, who was born at Lisbon in 1195, was once shipwrecked at Messina, preached in Italy and France, and died at Padua in 1231. The church, popularly *'Il Santo'*, is a huge, ungainly structure, begun in 1232, but not completed till 1424. It is 126 yds. long, the transepts are 60 yds. wide, and the highest of the seven domes is 123 ft. in height. The bronze doors are modern (1895).

The Interior, lately repainted, contains some fine works of art. Right Aisle. 1st Chapel: on the left, the sarcophagus of Gattamelata (d. 1443). — Transept. On the right the Cappella San Felice, with frescoes by the Veronese artists *Altichieri* and *Jac. d'Avanzo* (1376); on the left the Cappella del Santo, a richly decorated mid-Renaissance work (1500); the walls are embellished with nine high reliefs (16th cent.) of scenes from the life of St. Anthony, by *Jac. Sansovino*, *Ant.* and *Tullio Lombardo*, etc.; the bones of the saint repose beneath the altar, where countless votive offerings testify to the piety of pilgrims. — The Choir, with its rounded apse, contains twelve reliefs in bronze from the Old Testament, by *Bart. Bellano*, a pupil of Donatello, and *Riccio*. The high-altar, executed by *Donatello* in 1446-50, was restored in 1895, and adorned with Donatello's original *Sculptures (Angelic musicians, Entombment of Christ, Miracles of St. Anthony, etc.). Adjacent is a bronze *Candelabrum by *Riccio* (1516). — In the Ambulatory are six national chapels, recently repainted. — The Sanctuary, added to the church in 1690, contains some admirable *Goldsmith's Work* (adm. 3½ fr. for any number of persons).

The three Cloisters, on the S. side of the church, especially the first, contain many ancient tombstones.

The *Scuola del Santo* (Pl. D, 5), on the S. side of the piazza, contains seventeen frescoes (mostly repainted) from the life of St. Anthony, three of them by Titian (1511). Catalogue for the use of visitors. The adjoining *Cappella San Giorgio* has frescoes by Altichieri and Jac. d'Avanzo. — At the back of the Scuola del Santo is the *Museo Civico*, containing the municipal library, the archives, and a picture-gallery (open 9-4, adm. ½ fr.; Sun. & holid. 10-1, free). Note a few Venetian paintings and a Madonna by Romanino.

A little to the S. of the Piazza del Santo we pass the Botanic Garden (Pl. D, E, 6; containing a famous dwarf-palm, planted in 1585, and described by Goethe in 1786), and follow the Via Donatello to the right, leading to the Piazza Vittorio Emanuele II (Pl. C, D, 6), formerly the *Prato della Valle*. In the centre is an

oval plantation adorned with 82 statues of illustrious Paduans and university men. On the W. side of the piazza is the modern *Loggia Amulea*, the stand used by the judges at horse-races. — At the S.E. corner is the imposing church of Santa Giustina (Pl. D, 7), erected in the later Renaissance style in 1501-32. The high-altar-piece is by Paolo Veronese: Martyrdom of St. Justina. Beautifully carved choir-stalls of 1560.

In the quiet Piazza Eremitani, N.E. of the town, near the Corso del Popolo (p. 64), are the isolated buildings of the Eremitani and the Madonna dell' Arena. The Eremitani (Pl. D, 3), an old Augustinian church with painted wooden vaulting, of the 13th cent., restored in 1880, contains frescoes of the Paduan school of the 15th cent., in the chapel of Santi Jacŏpo e Cristofŏro, and by *Mantegna* on the left wall (Legend of St. James, 1453).

The pinnacled iron gate at the N. end of the piazza is the entrance (9-4, 1 fr.; Sun. & holid. 9-2, 20 c.; ring) to the Madonna dell' Arena (Pl. D, 3), a chapel in an oval garden which shows the outline of an ancient amphitheatre, and famous for its *Frescoes by *Giotto* (1306; best by morning-light; see printed lists), from the life of the Virgin and Christ. The scenes begin in the topmost row, to the right of the choir-arch, with events prior to the birth of Christ; the second row covers the period from the Annunciation to the Expulsion of the money-changers from the temple; the third chiefly concerns the Passion; the lowest, in grisaille, consists of allegorical figures of the Virtues and Vices; above the choir-arch is depicted Christ enthroned, with angels, and by the entrance the Last Judgment.

Branch-line from Padua to *Bassano* (30 M.; 1½-2 hrs.). — To *Bologna*, see p. 98.

Resuming our journey, we see the Venetian Alps in the distance to the left. At (52 M.) *Ponte di Brenta* we cross the *Brenta*. — 59½ M. *Dolo*. — At (61 M.) *Marano* an arm of the Brenta is crossed.

67 M. **Mestre** (13 ft.; *Rail. Rest.*), junction for Treviso-Udine-Pontebba-Vienna (R. 14), for Gorizia-Trieste, and for Venice-Portogruaro-Monfalcone-Trieste. Venice, rising from the sea, soon comes in sight. We pass *Fort Malghera*, on the left, and by a bridge of 222 arches (2⅓ M. long) cross the *Lagune*.

72 M. *Venice*, see p. 68.

14. From Vienna to Venice by Pontebba.

401 M. Austrian S. Railway and State Railway to *Pontafel*; Italian State Railway to *Venice*: Express in 15¼ hrs. (76 fr. 5, 53 fr. 85 c.); ordinary in 25 hrs.; *train de luxe* (Vienna to Cannes) from 15th Nov. to 29th April in 14 hrs. (p. 48; customs-examination in the train).

The journey by express from Vienna to *Baden, Wiener-Neustadt, Gloggnitz, Payerbach* (1605 ft.), and (69½ M.) *Semmering*

(2935 ft.) takes $2^1/_2$ hrs., and thence through the Semmering Tunnel, 1570 yds. long, to (81 M.) *Mürzzuschlag* (2205 ft.) and (107 M.) *Bruck an der Mur* (1600 ft.) 1 hr. more. (Junction for Gratz-Trieste, see Baedeker's Austria.)

The State Railway ascends the narrow valley of the Mur. 117 M., *Leoben* (1745 ft.), the chief town of Upper Styria (pop. 10,200).— $125^1/_2$ M. *Sankt Michael* (1955 ft.), junction for Selztal and Innsbruck; $139^1/_2$ M. *Knittelfeld* (2115 ft.); $149^1/_2$ M. *Judenburg* (2380 ft.), with foundries; 160 M. *Unzmarkt.*

$164^1/_2$ M. *Scheifling;* the train leaves the Mur. $169^1/_2$ M. *St. Lambrecht* (2915 ft.), watershed between the Mur and the Drave. Then down the *Olsa-Tal.* 173 M. *Neumarkt;* 178 M. *Einöd*; $182^1/_2$ M. *Friesach* (2090 ft.), commanded by ruined castles; $185^1/_2$ M. *Hirt.* The train enters the *Krappfeld,* the fertile plain of the *Gurk;* to the E. is the Sau-Alpe, to the S. rise the Karawanken and Terglou. 197 M. *Launsdorf.* Numerous castles of the Carinthian nobles. From (202 M.) *St. Veit an der Glan* (1540 ft.) a branch-line diverges to Klagenfurt. 203 M. *Stadt St. Veit an der Glan;* $208^1/_2$ M. *Feistritz-Pulst;* 211 M. *Glanegg,* all with old castles. $217^1/_2$ M. *Feldkirchen;* $223^1/_2$ M. *Steindorf,* on the Ossiacher See (1600 ft.).

234 M. **Villach** (1665 ft.; *Rail. Restaurant*), with 8600 inhab., junction for Marburg and Franzensfeste. 246 M. *Arnoldstein.*

251 M. *Tarvis* (2400 ft.), where the line from Laibach joins ours on the left, the chief place in the *Kanaltal,* is beautifully situated.

The line ascends. To the left rises the *Luschariberg* (5880 ft.); behind is the *Manhart* (8785 ft.). 256 M. *Saifnitz* (2615 ft.), watershed between the Black Sea and the Adriatic. We descend on the bank of the *Fella,* cross it near a picturesque fort to ($262^1/_2$ M.) *Malborghet,* and pass through a rocky ravine to (266 M.) *Lusnitz.*

272 M. **Pontafel** (1875 ft.; *Rail. Rest.*), Austrian frontier and customs station, separated by the rapid *Pontebbana* from —

$273^1/_2$ M. **Pontebba,** the first place in Italy, with the *dogana.*

We descend the wild ravine of the Fella *(Valle del Ferro),* by means of cuttings, tunnels, bridges, and viaducts, and cross the Fella by an iron bridge, 130 ft. high. — 280 M. *Dogna* (1510 ft.); to the E. rises the huge Montasio (9035 ft.). We recross the river. 281 M. *Chiusaforte* (1285 ft.), at the entrance of the Raccolana Valley. Near (286 M.) *Resiutta* (1035 ft.) we cross the *Resia.* Below (288 M.) *Moggio* the valley expands, and is strewn with débris. Below ($291^1/_2$ M.) *Stazione per la Carnia* (848 ft.) the Fella falls into the *Tagliamento.*

294 M. *Venzone* (758 ft.). The marshy *Rughi Bianchi* are crossed by a long viaduct. 298 M. *Gemona-Ospedaletto.*

316 M. **Udine** (350 ft.; *Rail. Rest.; Italia; Croce di Malta;* Italian custom-house for travellers coming from Austria by Gorizia), the ancient *Utina,* a town of 23,300 inhab., capital of Friuli in the

13th cent., is now that of the province of Udine. The chief buildings are the *Cathedral*, with a hexagonal campanile, and the *Archiepiscopal Palace*, with its fine frescoes by Giov. da Udine (1487-1564; see p. 281) and G. B. Tiepolo. In the Palazzo Bartolini is the *Museo Civico*, a collection of antiquities and paintings. Numerous palaces of the Friulian noblesse. Extensive view from the tower of the *Castello* (now barracks), in the centre of the town (watchman 20-25 c.).

From Udine to *Trieste*, see *Baedeker's Austria-Hungary*.

322 M. *Pasian Schiavonesco.* To the left is *Campoformio*, where peace was concluded between France and Austria in 1797, ending the Republic of Venice (p. 73).

Beyond (331 M.) *Codroipo* we cross the broad rock-strewn bed of the *Tagliamento* to (338 M.) *Casarsa.* 347 M. *Pordenone* (90 ft.); 355 M. *Sacile;* 366 M. *Conegliano* (230 ft.), with a castle on the hill. 372 M. *Susegana.* We cross the *Piave.* On the right is the lofty chain of the Friulian Mts., visible as far as (375 M.) *Spresiano.*

382½ M. **Treviso** (33 ft.; *Stella d'Oro*), a provincial capital with 16,900 inhab., junction for Vicenza and Belluno (p. 63). Note in the cathedral of *San Pietro* an Annunciation by Titian (to the right of the choir), and several good paintings in the other churches.

395½ M. *Mestre* (13 ft.), junction for Trieste-Portogruaro and for Padua (p. 66). — 401 M. *Venice.*

15. Venice.†

At the **Railway Station** (Pl. C, D, 3) the hotel-porters secure a gondola and fetch the luggage. Gondola (p. 69), with one rower 1-2 fr., at night 30 c. more; with two rowers double fare; small articles 5 c. each, trunk 20 c. — The small Steamers (p. 70) take no heavy luggage or cycles. — To the Lido hotels the Lido Express plies from the station about seven times daily (ageut at the station; fare, with luggage, about 2 fr.). — Passengers leaving Venice should be at the station at least ½ hr. before the train starts, as the hooking of luggage is a very slow process.

Hotels (comp. p. xvii; the larger mostly in old palaces, much altered, with inferior houses added). *H. Royal Danieli (Pl. a; H, 5), Riva degli Schiavoni (p. 79), near the Palace of the Doges, with post and railway-ticket offices, R. from 5, B. 2, déj. 4, D. 6-7 fr.; *H. de l'Europe (Pl. b; G, 6; Pal. Giustiniani), opposite the Dogana del Mare, entr. Calle del Ridotto, R. from 5, B. 1½, déj. 4, D. 6, pens. from 12 fr.; Grand Hôtel (Pl. c; F, 6; Pal. Ferro), on the Canal Grande, opposite Santa Maria della Salute, R. from 5, B. 1½, déj. 3½-4, D. 5-7, pens. from 11 fr.; these three of the highest class; *Gr. H. Britannia (Pl. e; G, 6; Pal. Tiepolo), on the Canal Grande, with a small garden, R. from 4½, B. 1¾, déj. 3½,

† The centre is the *Piazza di San Marco* (Pl. G, H, 5), with the *Piazzetta* adjoining it on the South. Every other square or open space is called *Campo* or *Campiello*. *Calle* is a street; *corte*, a short blind alley; *ruga* or *rughetta*, a street with shops; *salizzada*, chief street of a parish; *fondamenta* or *riva*, a street flanked by a canal. *Rio* is a narrow canal; *rioterrà*, a canal filled up. *Sacca*, an open space (land or water) where a canal enters the lagoon.

D. 5-6, pens. from 12½ fr. — Less pretending: Gr. Hôt. d'Italie-Bauer (Pl. h; G, 6), Campo San Moisè and Grand Canal, with terrace and restaurant, R. 3-10, B. 1½, déj. 3½, D. 5, pens. 10-15 fr.; *Grand Canal Hôtel & Monaco (Pl. l; G, 6), on the Grand Canal, entr. Calle Vallaresso, by the pier of St. Mark (p. 70), R. 3½-8, B. 1½, déj. 3½, D. 5, pens. 10-18 fr.; *H. Regina (Rome et Suisse; Pl. t; G, 6), Canal Grande, entr. Calle Traghetto, with small garden, R. from 4, B. 1½, déj. 3½, D. 5, peus. from 10 fr.; H. Milan & Bristol (Pl. u; G, 6), Canal Grande, entr. Calle Traghetto, R. from 5, B. 1½, déj. 3-3½, D. 4½-5, pens. from 10 fr.; H. Beau-Rivage (Pl. r; H, I, 5), R. 3-7, B. 1½, déj. 3½, D. 5, pens. 9-16 fr.; H. d'Angleterre (Pl. k; H, 5), R. from 3, B. 1½, déj. 3, D. 4½-6, peus. from 10 fr.; these two on the Riva degli Schiavoni; Gr. H. Luna (Pl. f; G, 6), by the Piazza of St. Mark; H. Bellevue & de Russie (Pl. d; G, H, 5), Piazza of St. Mark, entr. Calle Larga S. Marco, R. from 5, D. 4. pens. 8-11 fr., English; H. Victoria (Pl. g; G, 5; Pal. Molin), Ramo dei Fuseri, in the interior of the town (omnibus-boat at the station), R. from 2, B. 1½, déj. 3, D. 4, pens. from 9 fr.; H. Métropole (Pl. m; I, 5), Germau, R. 3-4, B. 1¼, déj. 2½, D. 3, pens. from 9 fr. — H.-Germania, Fondamenta S. Simeone 576, opp. the station, R. from 2 fr., plain but good; H.-Rest. Neumann, S. Biagio 2033, Riva degli Schiavoni (Pl. K, 6), R. 1½-2 fr., modest. — Good Italian inns, with trattorie: H. Central Vapore (Pl. i; G, 5), S. Marco, Ponte Baratteri, W. of the Merceria; Cavalletto (Pl. s; G, 5), Ponte Cavalletto, close to the Piazza S. Marco, R. from 2, pens. from 8 fr. (both with omnibus-boats at the station); Alb. Orientale & Cappello Nero, behind Piazza S. Marco, entr. Procuratie Vecchie, opp. the Piazzetta, R. from 2½, pens. from 7 fr.; Bella Venezia, Calle dei Fabbri (Pl. G, 5); Accademia (Pl. z; E, 6), Rioterrà di S. Agnese 882, a resort of artists; Alb.-Rist. Giorgione, Santi Apostoli (Pl. G, 3), by the Cà Doro; these three plain.

The Hotels *on the Lido* (p. 94) are airier than those in the town, and are easily reached by steamer, but they are generally full in summer.

Hôtels Garnis and Pensions (comp. p. xvii): *H. Moderne (Pl. v; G, 5), new, N.W. corner of Piazza S. Marco, with restaur. Gambrinus Halle, R. from 2½, B. 1 fr. 20 c.; H. San Marco, Piazza di S. Marco; H.-P. Aurora (Pl. p; I, 5), Riva degli Schiavoni 4133, R. from 2½, B. 1, déj. 2½, D. 3½, pens. 7-10 fr.; P. Gregory, Pal. Barbarigo (p. 85), Caual Gr., 7-9 fr., English; Pens. Visentini, S. Maria del Giglio. 2465, P. 8-10 fr.; P. Internationale, Calle Larga Ventidue Marzo 2399, opp. Hôt. d'Italie, P. 6-8 fr.; P. Lewald, Fondamenta S. Vio 743, near the Academy, 6-8 fr.; Casa Petrarca, Graud Canal, near S. Silvestro (p. 86), 7½-8½ fr.; H.-P. La Calcina (Pl. x; E, 7), Fondamenta delle Zattere, 8-12 fr.; Casa Frollo, same street 64, 6-7 fr.; Casa Bonin, Corte Barozzi, S. Moisè 2112, P. 6 fr.

From June to Oct. the mosquitoes are very troublesome at Venice. The Lido is least infested. Comp. p. xvii.

Restaurants (comp. p. xviii). **Savoy Rest. & American Bar*, to the N.W. of Piazza S. Marco, beyond Hôt. Moderne, déj. 3, D. 4 fr.; **Bauer-Grünwald*, Calle Larga Ventidue Marzo, by Hôtel d'Italie (see above), with seats outside; **Gambrinus Halle*, in the H. Moderne (see above). — Italian: *Restaur. Pilsen*, behind the N.W. angle of Piaz. S. Marco, with small garden; **Vapore* (Pl. i; G, 5), **Cavalletto* (Pl. s; G, 5), and other hotels mentioned above; *Città di Firenze*, S. Marco, Calle Ridotto 1355; *Panada*, to the N. of the church of St. Mark; *Accademia* (see above), plain. — *Oysters* should be avoided.

Cafés (comp. p. xix). In the Piazza of St. Mark, S. side, *Florian* and *Aurora (Borsa);* N. side, *Quadri;* all with hundreds of chairs in the open air. — *Caffè Orientale*, Riva degli Schiavoni, frequented in the morning, cheaper; *Giacomuzzi*, Calle Vallaresso (p. 81), Cyprus and other wines.

The **Gondola** is the cab of Venice, and though partly superseded by the modern steamer it is still popular with travellers, and is the only

conveyance available for the narrower canals. The *felza*, a kind of cabin or awning is seated for 4-6 persons. The chief gondola station is at the Molo (Pl. H, 6; p. 79). The Tariff is for one rower *(remo)*, for a second double fare is charged (comp. p. xxi). *In the Town*, 1-2 pers. 1 fr., 3-4 pers. 1½, 5-6 pers. 2 fr. per hour; for each further ½ hr. one-half more. *Outside the Town:* to the islands of the Giudecca, San Giorgio Maggiore, and San Michele, ½ fr. more per hr.; after dusk 30 c. more per hr.; extra fee of ½-1 fr. usual. In many cases, especially on festivals, bargaining is necessary. When the gondola is hired by the hour the hirer shows his watch, saying *'all' ora'*. — The *'Rampino'* who assists passengers to land ou the slimy steps expects one or two soldi. — Ferries *(Traghetti)* across the Graud Canal *(traghetto diretto)* for 1-2 pers. 5, 3-4 pers. 10 c.; oblique crossing *(traghetto trasversale)* 10, or 15, or 20 c. — The tariff is binding only at the fixed points shown on the Plan; the passenger should make it clear that he wishes the 'traghetto' only, as otherwise he is liable to be charged by the hour.

The local **Steamers** (*Vaporetti comunali*, of the Azienda Navigazione Interna) ply all day and half the night, except in fog. The various lines and piers *(pontoni)* are shown on the Plan. Within the city, the fare is paid on landing (10 c.; money-changer on board). For the Lido the tickets are taken before going on board: Line 1, from the Giardini Pubblici, 10 c. (besides 10 c. for the passage from preceding stations to the Giardini). Notices on the piers tell the hour of the last trip. The following are the chief lines: —

1. From the *Giardini Pubblici* (Pl. L, 7; p. 79) in winter (Nov.-March), and from the *Lido* in summer (Apr.-Oct.) every 10-12 min. to the Riva degli Schiavoni and through the Grand Canal. Stations: *Veneta Marina* (Pl. K, 6); *Bragora* (Pl. I, 5, 6), for S. Giovanni in Bragora; *San Zaccaria* (Pl. H, 5), for the Piazzetta and the Piaz. S. Marco; *San Marco* (Pl. G, 6), by the Calle Vallaresso (p. 81); *Santa Maria del Giglio* (Pl. F, 6); *Accademia* (Pl. E, 6); *San Tomà* (Pl. E, 5), for the church of the Frari; *Sant' Angelo* (Pl. F, 5); *San Silvestro* (Pl. F, 4, 5); *Carbon* and *Cerva* (Pl. G, 4), for the church of San Salvatore and the Rialto Bridge (Carbon, on the way to the railway-station; Cerva, on the way from the station to San Marco); *Cà d'Oro* (Pl. F, 3), for Santa Caterina and Madonna dell' Orto; *Museo Civico* (Pl. E, 3); *San Geremia* (Pl. E, 3); *Scalzi* (Pl. D, 3) and *Santa Lucia* (Pl. D, 4), for the railway-station, the former for passengers to S. Marco, the latter for those going to the station; *Santa Chiara* (Pl. C, 4), is the terminus.

2. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to *San Giorgio Maggiore* (Pl. H, 7), then along the Giudecca to *Santa Croce* (Pl. F, 8, not far from the Redentore), and across to the *Fondamenta delle Zattere* (Pl. E-A, 7-6), etc., every ½ hr. from 1st Apr. to 30th Sept.; hourly in winter.

3. From the *Riva degli Schiavoni* direct to the *Lido*, see p. 94.

4. From the *Riva degli Schiavoni* to the *Stazione Marittima* (Pl. A, 6) hourly from 6 a. m. till sunset.

5. From the *Fondamenta delle Zattere* (Pl. E, 2) to the *Giudecca* (Pl. C, 2), every 5-10 min. from. 5 a. m. to 10 or 11 p. m.

Consuls. — British, *Signor E. de Zuccato*, Traghetto San Felice, Grand Canal. — United States, *James Verner Long*, Campiello Querini Stampaglia 5257.

Money Changers: *Th. Cook & Son*, Hôt. Bellevue, Piaz. S. Marco; *Banca Commerciale Italiana*, Calle Larga 22 Marzo 2188; *Banca Veneta*, San Marco, Ascensione 1255; *Drog, Mayer, & Co.*, Bocca di Piazza 1239; *Guetta* (American Express Co.), San Moisè 1474; all at the back of Piazza San Marco, to the W.

Tourist Agents: *Thos. Cook & Son*, see above; *Hamburg-America Line*, Campo S. Moisè 1458; *North German Lloyd*, Piazza S. Marco 118.

Baths. Sea Baths on the Lido, see p. 94. — Warm Baths at the *Stabilimento Idroterapico*, Campo San Gallo 1092 (Pl. G, 5). — Lieux

D'Aisance (*cessi;* 10 c.): Pal. of the Doges, S.E. side of the Court (see ground-plan, p. 76); Calle dei Fabbri (Pl. G, 5), Piazza San Marco, N. side; Campo S. Bartolomeo, by the Ponte Rialto; Riva degli Schiavoni, by San Biagio.

Post Office, Fondaco dei Tedeschi (Pl. G, 4; p. 87), near the Rialto Bridge, open 8 a.m. to 9 p.m.; poste restante in the court, on the left. — **Telegraph Office** (Pl. G, 6), Bocca di Piazza, at the back (W). of Piazza San Marco (also a branch post-office), and on the Lido.

Theatres (see p. xxi). *La Fenice* (Pl. F, 5, 6); *T. Rossini* (Pl. F, 5); *T. Goldoni* (Pl. G, 5). Box-office Piazza San Marco 112 (N. side).

Shops (Introductions by guides or boatmen increase the prices; comp. Introd., p. xxi). The best are in the Piazza of St. Mark, in the Merceria (p. 89), in the Frezzeria (Pl. G, 5), a little to the W. of the Piazza of St. Mark, and in the Salizzada San Moisè (p. 81). — The Venetian Glass Industry is famous. The manufactories at Murano (p. 95) have shops and offices in Venice: *Compagnia de' Vetri e Musaici di Venezia e Murano*, on the Canal Grande (p. 85) and at Piazza San Marco 68; *Fratelli Bottacin*, in the Pal. Reale (p. 74), Piazza San Marco, and Campo SS. Giovanni e Paolo; *Salviati, Jesurum, & Co.*, Pal. Bernardo (p. 86), Canal Grande, with a shop in Piazza San Marco (branch in London); *Erede Dr. A. Salviati & Co.*, Canal Grande, S. Gregorio (Pl. F, 6). — Venetian Lace (fixed prices). Shop of the *Scuola Merletti di Burano* (School of Lace-making), W. side of Piazza San Marco; *Melville & Ziffer*, Campo San Moisè 1463; *Jesurum & Co.*, SS. Filippo e Giacomo, by the Ponte di Canonica (p. 92). — Photographs: *Alinari*, Salizzada S. Moisè 1349-50; *Ant. Genova*, Piazza San Marco 66, 67; *Naya*, Piazza San Marco 75, 78bis.

Physicians: *Dr. Carl Happich* (German, speaks English), Palazzo Corner Mocenigo (Pl. E, 4), San Polo 2128 (2-4); *Dr. W. Keppler*, S. Giuliano 555; *Dr. Werner*, Pal. Falier, S. Stefano, Calle Vetturi (2-4); *Drs. Van Someren & Higgins* ('The English Hospital'), Campo San Polo (2.30-4.30).

Religious Services. *English Church*, Campo San Vio 731; Sun. at 8, 10.30, and 3.30 (in summer 5.30); Rev. Lonsdale Ragg, Calle Contariui-Corfù 1018. — *Scottish Church*, Piazza S. Marco 95, Sottoportico del Cavalletto; Sun. 11 and 4; Rev. Alex. Robertson, D.D., Ca' Struan 30, Ponte della Salute. — *Sailors' Institute*, San Simeone Piccolo 353; Missionary, Mr. H. Fussey. — *Industrial Home for Destitute Boys*, San Giobbe 923, Cannaregio; directors, Mr. and Mrs. Antonini (visitors welcome; articles in carved wood).

Plan of Visit. A glance at the manifold attractions of Venice may be obtained in 3-4 days with the aid of steamers and gondolas. An occasional walk will also convey an idea of the manners and customs of the people. The chief directions (as from S. Marco to the railway station, to the steamboat piers, from the Museo Civico to the Galleria d'Arte Moderna) are indicated at the street-corners. The services of officious guides may be dispensed with.

On Arrival take a gondola through the *Canal Grande* to the Pal. Vendramin (p. 87) and back to the *Ponte Rialto*. Walk thence through the *Merceria* (p. 89) to the *Piazza of St. Mark:* 2 hrs. in all, a good preliminary excursion.

1st Day. *Palace of the Doges* (p. 76); *S. Marco* (p. 75). In the afternoon, *Redentore* (p. 81), *S. Giorgio Maggiore* (p. 80; ascend campanile, which affords the best view of the city and the lagoons).

2nd and 3rd Days. *S. Maria della Salute* (p. 80); *Accadémia di Belle Arti* (p. 81); *Scuola di S. Rocco* (p. 91), *Frari* (p. 90).

4th Day. *S. Zaccaria* (p. 92); *S. Maria Formosa* (p. 92); *SS. Giovanni e Paŏlo* (p. 92). In the afternoon, the *Lido* (p. 94).

Admission to the principal *Churches* both morning and afternoon, but S. Marco and others are closed during midday. SS. Giovanni e Paolo and the Frari are open all day during their restoration (50 c.). In some

churches the works of art are shown in the afternoon only. In some, as in S. Maria dei Miracoli, and S. Sebastiano, a charge of 50 c. is made; at others a boy (5 or 10 c.) may be sent for the sacristan, to whom a fee is paid (p. 70). During the fortnight before Easter the altar-pieces are not shown.

Academy (p. 81): week-days, 9-3, 1 fr.; Sun. and holid., 10-2, free; closed on national holidays (p. xx).

Arsenal (p. 80): Museum on week-days only, 9-3; no fee. The docks are not shown.

Palace of the Doges (p. 76): week-days, 9-3, 1 fr. 20 c.; Sun. and holid., 10-2, free; closed on New Year's Day, Easter Sunday, and Christmas Day. Tickets, in four sections, valid for one day only. Guide unnecessary; the attendants give information.

Galleria Internazionale d'Arte Moderna (p. 87): week-days 9-4, 1 fr.; Sun. and holid. 9-2, free.

Museo Civico (p. 88): daily, 9-3, 1 fr.; Sun. and holid. free. Steamboat-station (p. 70).

Scuola di San Rocco (p. 91), daily, 9-5 in summer, 9-4 in March, April, Sept., & Oct., 10-3 in winter; 1 fr., incl. the church of *S. Rocco*.

Venice, Ital. *Venezia*, once the most brilliant commercial city in the world, now a provincial capital with 148,500 inhab., of whom one-quarter are practically paupers, is a commercial and naval port, and the seat of an archbishop with the title of Patriarch. It lies $2^1/_2$ M. from the mainland, in the *Lagune*, a shallow bay of the Adriatic, 25 M. in length and 9 M. in width, which the rise and fall of the tide ($2^1/_2$ ft.) safeguard against malaria. These lagoons are separated from the open sea by long low sand-hills *(lidi)*. The city is built on piles on 117 small islands, and is intersected by over 150 canals, which are crossed by 378 bridges, mostly of stone. The interior of the town consists of a labyrinth of narrow streets and lanes, some of them scarcely 5 ft. broad.

The tribe of the *Veneti*, the ancient inhabitants of N.E. Italy, carried on a brisk maritime trade at its sea-ports, and constructed several great canals. Originally of Illyrian race, they entered into an alliance with the Romans in the 3rd cent. B.C. and soon became Romanized. At a later period the ravages committed by barbarian hordes caused the inhabitants of the coast-towns to seek refuge in the islands of the Lagoons, where they founded Heraclea, Murano, Malamocco, Chioggia, and other places. In 697 these settlements formed a naval confederation, at the head of which was a *Dux* (Doge), of whose government *Rivoalto* (Venice) became the seat in 811. Aided by its close connection with the Byzantine Empire, the town rapidly rose to importance, and became the great depôt of the traffic between East and West. In order to protect this commerce the citizens took possession of the coast of Istria and Dalmatia. The Crusades led to further enterprise in the East, and after the capture of Constantinople by the great Doge *Enrico Dandolo* in 1204 the Lion of St. Mark laid its mighty talons on the coasts and islands of Greece and Asia Minor. During the conquest and administration of these new territories there arose a class of military

nobles, who declared themselves hereditary in 1297, and excluded the rest of the people from all share in the government. An attempt to overthrow this aristocratic domination cost *Doge Marino Falieri* his life in 1355. In the 14th cent. Venice waged a bitter war with her rival, *Genoa*, terminated only by her naval victory at Chioggia in 1380. The 15th cent. witnessed the zenith of the glory of Venice. It was the focus of the world's commerce, numbered 200,000 inhab., and was universally respected and admired. The fleet of the Republic numbered 45 galleys, manned with 11,000 seamen and soldiers, and commanded the whole of the Mediterranean. On the mainland her conquests extended to Verona, Brescia, and Bergamo, and even in 1489 her foreign possessions were extended by the acquisition of Cyprus. But in 1453 Constantinople was captured by the Turks, who thus began to threaten the supremacy of Venice in the East; while the discovery of the new sea-routes to India diverted commerce into new channels. In the 16th cent. the continental possessions of the Republic brought her into collision with the rival powers of Austria, Spain, and France (p. 27), but her power was most seriously impaired by the ever-increasing encroachments of the Osmans. In some of these conflicts she played a glorious part, as when, in conjunction with the Spanish fleet, she defeated the Turks in the naval battle of Lepanto in 1571, and when *Francesco Morosini* reconquered the Morea in 1684; but at length, in 1718, she was finally stripped of all her Oriental possessions. Thenceforward Venice ceases to occupy a prominent place in history. In 1797 the French seized the city and destroyed her independence. The Peace of Campoformio (p. 68) assigned Venice to the Austrians, who ceded it to Italy, but reoccupied it in 1814. In 1848 Venice declared herself a Republic under the presidency of *Daniele Manin*, but after a siege of 15 months capitulated to Radetzky. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy, and since that union the commerce of the city has somewhat revived.

The Art of Venice also bears an Oriental stamp, not only in the church of St. Mark and its mosaics, but also in the palaces of the Gothic period, the splendour of which was enhanced by external decorations in gold and colours. It was not till the close of the 15th cent. that Venice adopted the Renaissance Style, which rapidly grew in favour for the palaces and tombs of the period. Among the earliest architects in this style were the *Lombardi*, a family famous in sculpture also, and *Jacopo Sansovino* (1486-1570) of Florence. Contemporary sculptors were *Alessandro Leopardi* (d. 1522) and, later, *Al. Vittoria* (1525-1608), and the architects *Andrea Palladio* of Vicenza (1518-80) and his successors, *Vincenzo Scamozzi* and *Baldassare Longhena*.— The Venetian School of Painting was headed, in the 15th cent., by the *Vivarini*, of Murano, *Jacopo Bellini*, father-in-law of Mantegna, and

Carlo Crivelli; but the fame of the school is mainly due to Jacopo's son *Giovanni Bellini* (ca. 1430-1516), who by the wealth of his composition and colouring introduces the prime of Venetian painting. Akin to this great master were his brother *Gentile* (ca. 1429-1507), *Vittore Carpaccio,* and *Cima da Conegliano,* and most famous among his pupils were *Giorgione* (*Barbarelli,* of Castelfranco, d. 1510), *Jacopo Palma* (*Vecchio,* of Bergamo, 1480-1528), and above all the great *Tiziano Vecelli* (of Cadore, 1477-1576). More than any other master, Titian succeeded in portraying the joyous character of Renaissance art, combined with exuberance of imagination, and with pathos in his religious themes, and thus won the patronage of Emperor Charles V. and of Philip II. of Spain, besides that of many Italian princes. Such was the vigour and vitality of the Venetian School that even the masters of secondary importance frequently produced works of great excellence, especially as colourists. Among these were *Sebastiano del Piombo* (1485-1547), *Rocco Marconi, Lorenzo Lotto, Bonifazio, Pordenone,* and *Paris Bordone.* To a younger generation belongs *Jacopo Tintoretto* (*Robusti;* 1518-94), who in his eagerness for effect lost the golden tints of his school, whereas *Paolo Caliari,* surnamed *Veronese* (1528-88; see p. 91), maintains its best traditions. Last among masters of note were the *Bassanos* and *Palma Giovane.* In the 18th cent. *Giov. Batt. Tiepolo* (1693-1770), a spirited decorative artist, and the architectural painters *Antonio Canale* and his pupil *Bern. Belotto,* both surnamed *Canaletto,* were much admired.

a. Piazza of St. Mark and its Environs.

The ****Piazza of St. Mark** (Pl. G, 5), unrivalled in Italy, affords the most striking evidence of the ancient glory of Venice. This superb square, paved with trachyte and marble, is 192 yds. long; at the W. end it is 61, and at the E. 90 yds. broad. On the E. it is bounded by the Church of St. Mark, and on the N. and S. by the so-called Procuratie, once the residences of the nine Procurators, the chief officials of the Republic. The *Procuratie Vecchie,* the N. palace, was erected in 1480-1517; the *Procuratie Nuove,* the S. palace, was begun by Scamozzi in 1584. The latter, with the adjoining building (formerly the Library, p. 76), now form the *Palazzo Reale.* On the W. side is the *Atrio,* or *Nuova Fabbrica,* erected in 1810. The ground-floors of these buildings, flanked with arcades, are now occupied by cafés and shops. The countless pigeons which haunt the Piazza were formerly fed at the cost of the state, but are now well cared for by the public. A band plays here on Sun., Mon., Wed., & Frid., 8.30-10.30 in summer, and 2.30-4.30 in winter. By moonlight the scene is strikingly impressive.

The three richly decorated bronze pedestals of the flag-staffs in

front of the church are by *Al. Leopardi* (1505). To the right, on the site of the famous ancient *Campanile di S. Marco* which collapsed in 1902, a new tower is now being erected on securer foundations, and will, it is hoped, be completed in 1910. To the left, adjoining the old Procuratie, rises the *Torre dell' Orologio,* or clock-tower, built in 1496-99, with its large dial (1-24), and two bronze figures above, which strike the hours on the bell. The archway of the tower forms the entrance to the Merceria (p. 89).

San Marco (Pl. H, 5), the Church of St. Mark, the tutelary saint of Venice, whose bones were brought by Venetians from Alexandria in 829, was begun in 830, and rebuilt after a fire in 976, but after the middle of the 11th cent. was entirely reconstructed in the Byzantine style. The church (83 yds. long, and 56 yds. broad in front) is in the form of a Greek cross (with equal arms), crowned with five domes. The front arm of the cross is enclosed by a vestibule. Without and within, the whole building is lavishly enriched with over 500 marble columns, chiefly Oriental, and with mosaics dating partly from the 10th cent., but mostly of the 12th-16th. The Gothic additions to the façade, made in the 15th cent., enhance its fantastic charm. Over the chief portal are four horses in gilded bronze, 5 ft. in height, brought to Venice in 1204 by Doge Enrico Dandolo. — St. Mark's was the official church of the republic, where on great festivals the Doge attended divine service in gorgeous state. It was not till 1807 that it became the cathedral of an archbishop-patriarch.

The Vestibule *(Atrio)* is roofed with a number of small domes, the *Mosaics* on which, representing biblical subjects, are partly of the 13th cent.; the St. Mark over the main entrance is of 1545. Three red slabs in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III., effected here in 1177 by the mediation of Doge Seb. Ziani. The bronze doors are of Byzantine origin.

The **Interior** (closed 12-2) is singularly impressive, owing partly to its gorgeous decorations in marble, mosaics, gold, and bronze, and partly to the beauty of its proportions. At every turn we are charmed with new effects. The pavement dates from the 12th cent.; the mosaics above the entrance, representing Christ, the Virgin, and St. Mark, are of the 13th. The font of the holy-water basin on the right is enriched with fine antique reliefs. At the beginning of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.). In the right aisle, close to the entrance, are the Battistero, with the Gothic monument of Doge Andrea Dandolo (d. 1354), and the Cappella Zeno, containing the handsome monument of Card. Giambattista Zeno (d. 1501) and an altar, both by *Al. Leopardi* and *Ant. Lombardi*. Fee for these two chapels 25-30 c. — The mosaics in the great central dome represent the Ascension, and those between the S. and W. ribs, scenes from the Passion (12th cent.). — On the Screen are fourteen statues in marble (1394): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the rood-arch above, mosaics after *Tintoretto*. — Left Transept: fine Renaissance altar, and two bronze candelabra, of 1520. — Choir. The reliefs in bronze from the life of St. Mark, on each side of the choir, and the four Evangelists on the balustrade of the stalls are by *Jac. Sansovino*. — Over the High Altar *(Altare Maggiore)*, under which the remains of St. Mark are said to repose, rises a canopy of dark

green marble, borne by four marble columns with reliefs of the 11th cent. The *Pala d'Oro*, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105, and restored in the 14th cent., forms the altar-piece (shown on week-days, 12-2; ticket 50 c., available also for the Treasury). Behind the high-altar is a second altar with four spiral columns of alabaster. The door leading to the Sacristy, to the left of the latter altar, bears reliefs of the Entombment and Resurrection of Christ, and heads of Evangelists and Prophets, by *Sansovino* (1556). — From the sacristy we enter the Crypt, one of the oldest parts of the church, restored in 1901.

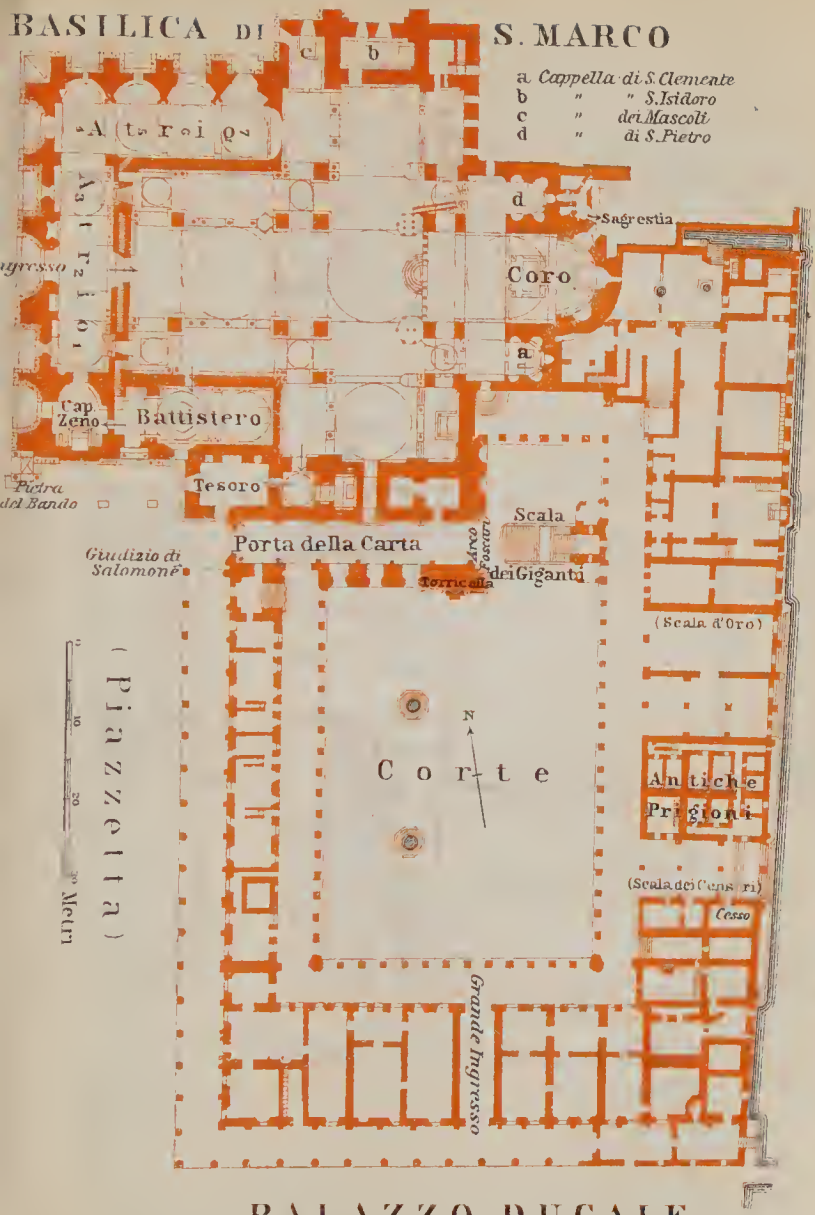
In the right transept is the entrance to the *Tesoro*, or Treasury (week days, 11-2; ticket, see above), which contains an episcopal throne of the 7th cent., Byzantine book-covers, valuable church-plate, etc.

For the Upper Gallery inside the church tickets are sold at the chief portal before 12 and after 2 (50 c.). The outside gallery, near the bronze horses, is entered thence.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the ***Piazzetta** (Pl. H, 5, 6), bounded on the E. by the Palace of the Doges, and on the W. by the old Library. Near the Lagune rise two oriental granite columns, bearing the Lion of St. Mark and a statue of St. Theodore, patron of the ancient Republic. Fine view, across the water, of S. Giorgio Maggiore (p. 80). The ***Old Library** (*Libreria Vecchia;* now a royal palace, see p. 74), built by *Sansovino* in 1536-53, is perhaps the finest secular edifice in Italy. Adjoining the Library, on the side next the water, is the old *Zecca* or Mint, also built by Sansovino about the same date, to which the Library of St. Mark *(Biblioteca Marciana)* was transferred in 1905. Entrance under the arcades, Piazzetta No. 7 (week-days 9-11). In a room on the first floor are exhibited valuable MSS., old bindings, and early printed books.

The ****Palace of the Doges** (*Palazzo Ducale;* Pl. H, 5) is said to have been founded about 814 for the first Doge of Venice. It was rebuilt after fires in 976 and 1105, afterwards repeatedly altered, and finally restored in 1873-79. The Gothic exterior, with its superb pointed arcades on the ground-floor and first floor, and its tasteful marble incrustation on the upper story, dates, in the S. part, next the lagoon, from the 14th cent.; while the W. façade, fronting the Piazzetta, was built in 1423-38. On the upper arcade, the two central columns of red marble mark the place whence the Republic caused its sentences of death to be proclaimed. The capitals of the columns of the lower arcade show great variety of ornamentation. The Judgment of Solomon, in high relief, over the N. corner pillar, is finely conceived and is very effective in spite of its damaged condition. Adjacent is the chief portal of the palace, called the *Porta della Carta* from the placards which announced the decrees of the Republic here. It is a decorative late-Gothic structure, already showing the influence of the Renaissance. (Note the charming *putti* climbing up amid foliage.)

The enigmatical reliefs in porphyry of two warriors embracing, to the left at the corner of St. Mark's, the block of porphyry from



PALAZZO DUCALE

Pianterreno

PALAZZO DUCALE

Primo Piano — Secondo Piano

which proclamations were read, and the two pillars in front of the S. side of the church are all of Oriental origin.

The façades of the palace looking into the *Court, which are also flanked with arcades on the two lower floors, though still Gothic in some features, show the supremacy attained by the new architecture. The richly decorated early-Renaissance façade on the E. side, with its outside staircase in marble, was begun in 1484 by *Antonio Rizzo*, while the upper stories are by *Pietro Lombardo* (1499-1511). The proportions of the somewhat later façade in the N.E. angle of the court are remarkably fine. Still older is the N. façade with the clock-tower and the half-Gothic corner-turret (Torricella), which is adorned with a statue of the general Duke Francesco Maria of Urbino (d. 1538). In the centre of the court are two fine fountain-mouths of 1556 and 1559.

The *Scala dei Giganti*, on the upper landing of which the doges used to be crowned, so named from the colossal statues of Mars and Neptune by Sansovino (1554), leads to the *Interior (admission, see p. 72). On week-days we turn to the left, immediately beyond the ticket-office, to the *Scala d'Oro*, the grand staircase, designed by Sansovino, and constructed in 1538-77, once accessible only to 'Nobili' entered in the Golden Book. By this staircase we ascend direct to the upper story. On Sundays and festivals we ascend by the *Scala dei Censori*, further back in the arcade, in which case the middle story is visited first. These two stories contain the state apartments of the palace, which were re-decorated after a great fire in 1577, forming a superb example of the late-Renaissance and baroque Venetian art. The carved and gilded ceilings are specially rich and elaborate, while countless paintings proclaim the glory of Venice and her Doges, partly in the form of Christian or mythological allegories. Of all these attractions we can only note the most striking.

The Upper Floor (*Secondo Piano*, see Plan) contained the offices of the republican government.

We first enter a small anteroom, the Atrio Quadrato, with portraits of procurators and a ceiling-painting by *Jac. Tintoretto*. — To the right is the Sala delle Quattro Porte, architecturally designed by *Palladio* (1575). Entrance-wall, in the centre: Doge Ant. Grimani kneeling before Religion, by *Titian*. The stucco-work of the ceiling is by *Sansovino;* paintings by *Tintoretto*. — Next, to the left, is the Anticollegio, with a fine chimney-piece by *Vinc. Scamozzi*, and paintings by *Paolo Veronese* (Rape of Europa, opp. the windows) and *Tintoretto* (mythological scenes). — Next is the Collegio, where the Council used to meet under the presidency of the doge. On the ceiling, Venetia enthroned on the globe, with Justice and Peace, by *Paolo Veronese*, who also painted the memorial-picture of the Battle of Lepanto (1571), over the throne. Over the entrance and on the right wall (by the exit) are religious scenes and portraits of doges by *Tintoretto*. — In the Sala del Senato the Senate, consisting of the council and the higher officials of the Republic, held its meetings. Over the throne, Descent from the Cross by *Jac. Tintoretto;* adjacent, on the wall to the left, Doge Seb. Venier before Venetia, Doge Cicogna blessed by the Saviour, Venetia with the Lion opposed to Europa

on the Bull (an allusion to the League of Cambrai, in which the pope, the emperor and the kings of France and Aragon combined to crush the Republic, 1508), all by *Palma Giovane;* Doge Pietro Loredan praying to the Virgin, by *Jac. Tintoretto.* Above the exit, Christ in glory, by *Palma Giovane.* — Beyond this room are the Antichiesetta, or vestibule to the chapel of the Doges, containing two pictures by *J. Tintoretto,* and the Chapel *(Chiesetta),* with a statue of the Madonna by *Tommaso Lombardo* (1536) over the altar.

We now return to the Sala delle Quattro Porte and pass through an anteroom into the Sala del Consiglio dei Dieci, the meeting-place of the famous Council of Ten, which supervised the affairs of the Republic, but which after the 16th cent. degenerated into a tyrannical inquisition. Note among the paintings the fine oval ceiling-painting, to the right, at the back (Old warrior and young wife) by *P. Veronese.* — A wooden partition (Venet. *bussola*) separates this room from the Sala della Bussola, the egress of which leads to the Scala dei Censori. By the door of egress is shown the place where an opening in the wall was once connected with the dreaded lion's head in marble, outside *(bocca di leone),* into the mouth of which secret denuntiations were thrown. Adjacent, to the right, is the Sala dei Capi, where the three chiefs of the Council of Ten held secret meetings. — We next descend the Scala dei Censori to the —

The Middle Floor (*Primo Piano,* see Plan) contains the rooms for the meetings of the Great Council (Maggior Consiglio), of which every 'nobile' over twenty was a member. The decorations here are similar to those on the upper floor. The dwelling-rooms of the doges, which escaped destruction in the fire of 1577, still have their ceilings, chimney-pieces, etc. of the early Renaissance period, and are now occupied by the Archæological Museum. Many of the rooms are being restored.

The Sala del Maggior Consiglio, 59 yds. long, 27 yds. broad, 49 ft. high, is adorned with an almost bewildering series of wall and ceiling paintings from the history of Venice. Note in particular the oval ceiling-painting near the entrance: Venice crowned by Fame, by *Paolo Veronese,* and, in the rectangle in the centre, the Doge with the Senate, receiving the ambassadors of conquered towns, by *Tintoretto.* On the frieze are the portraits of 76 doges, from 801 to 1559; but the second place on the wall at the back is vacant, and contains a black tablet with an inscription in memory of Doge Marino Faliero, who was beheaded (p. 73). On the wall of the entrance is *Jac. Tintoretto*'s Paradise, the largest oil-painting in the world, 24 yds. long and 23 ft. high, containing an overwhelming multitude of figures (in process of restoration since 1904). The balcony affords a view of the Lagoons with the islands of S. Giorgio Maggiore and Giudecca. A corridor with windows overlooking the E. façade of the palace court, leads to the Sala dello Scrutinio, or *Voting Hall,* decorated similarly to the preceding room. It contains a Monument to Doge Francesco Morosini 'Peloponnesiacus' (p. 73), and affords a good view of the Old Library (p. 76).

The Archæological Museum contains ancient sculptures brought home by the Venetians from their campaigns, besides a few pictures, Renaissance sculptures, coins, medals, etc. — The Galleria d'Ingresso, with busts of doges, etc., leads to the Camera degli Scarlatti, once the bedroom of the doges, where we note the Renaissance ceiling, the chimney-piece, and two reliefs. Several portraits of doges and a *corno ducale,* or doge's hat, of the 17th cent. are also shown here. — The Sala dello Scudo contains old maps, such as the map of the world by Fra Mauro, of 1459, on the N. wall, and cases of Roman and Byzantine coins. — To the left is the Sala dei Busti, with early Renaissance ceiling and chimney-piece and busts of Roman emperors. Then the Sala dei Bronzi, with

ceiling and chimney-piece of the 16th cent., small sculptures, and vases, and the Sala degli Stucchi, containing stucco-work of the 18th cent. and Venetian coins. — We next pass through the Sala dei Filosofi, from which a staircase descends immediately on the right, noting on the inside wall, over the door, a fresco by *Titian* (St. Christopher, 1524), and reach the three Stanze del Doge: 1st, Yellow Room, with Venetian Renaissance sculptures in bronze and marble; 2nd, Grey Room, with antiques, such as the three vanquished Gauls, copies among others (mentioned at p. 331) of the groups presented by king Attalos of Pergamon to the Acropolis of Athens; 3rd, Blue Room, also containing antiques. — Returning to the Sala dello Scudo, and crossing it, we next visit the Stanza dei Bassorilievi, where we examine some interesting relics of Greek reliefs, Roman sarcophagi, etc.

Lastly we may visit the **Pozzi** ('Prigioni'), to which stairs descend from the arcade between the Scala d'Oro and the Scala dei Censori (p. 77). These were the gloomy and noisome dungeons where political offenders were imprisoned, tortured, and executed.

The broad quay in front of the S. façade, known as the *Molo* (Pl. H, 6, 5), is the chief gondola station (p. 70). At the E. end of the Molo the *Ponte della Paglia* crosses the Rio del Palazzo, which washes the E. side of the Palace (built in the Renaissance style), and affords a fine view of the Bridge of Sighs (*Ponte dei Sospiri*, Pl. H, 5), connecting the Palace with the criminal prison. The latter building *(Prigioni Criminali)*, built by Giov. da Ponte in a severe rustica style, still serves its original purpose.

b. Riva degli Schiavoni and E. Quarters of the City.

The *Riva degli Schiavoni* (Pl. H I, 5), the 'quay of the Slavonians', formerly the landing-place of trading vessels from Dalmatia, extends from the Ponte della Paglia for a distance of 660 yds. along the S. side of the city. The W. part of it is the busiest, and in winter it forms a bright and sunny promenade. Opposite the Prigioni is the *S. Zaccaria* steamboat-pier (p. 70). — Beyond the first bridge *(Ponte del Vin*, Pl. H, 5) rises an equestrian *Statue of Victor Emmanuel II.*, with allegorical figures on its pedestal. Farther on is the church of *S. Maria della Pietà* (Pl. I, 5), with a modern façade, containing a large painting by Moretto in the upper choir. — Steamboat-station *Bragŏra* (p. 70), for S. Giovanni in Bragŏra (p. 80).

The Riva degli Schiavoni is continued farther E. by a narrower quay. From the swing-bridge across the Rio dell'Arsenale (Pl. K, 6) we see the gate of the Arsenal in the background. In front of the church of *S. Biagio* a monument commemorates the help given by the soldiers during the inundation of 1882. — *Veneta Marina* is the pier for the Via Garibaldi, in which, at the N. entrance to the Giardini Pubblici, rises a bronze statue of Garibaldi. — The steamers next stop at the pier of the —

Giardini Pubblici (Pl. L, 7), an attractive park laid out in 1807, with several cafés and the *Palazzo dell' Esposizione Artistica*,

where international art exhibitions are held biennially (the next in 1909). — To the Lido (ticket to be taken before embarcation, 10 c.), see p. 94.

From the Bragora pier (p. 79) a side-street leads to the church of **S. Giovanni in Bragŏra** (Pl. I, 5), which contains several pictures by *Carpaccio* (as the Baptism of Christ behind the high-altar), *Paris Bordone* (Last Supper, left wall), and others. Farther N., beyond the church of *S. Antonio,* is the **Scuola S. Giorgio degli Schiavoni,** with a Renaissance façade of 1551, containing charming paintings by *Carpaccio.* — From the piazza of S. Giov. in Bragora we go E. through the Calle Crocera, the Calle del Pestrin, and the Fondamenta dei Penini, and then past *S. Martino* to the —

Arsenal (Pl. K, L, 5; adm. see p. 72), the dock-yard of the Republic, founded in 1104, where in the 15th-16th cent. 16,000 hands were employed (now 2500-3000). The whole establishment is enclosed by pinnacled walls and towers. The gateway of 1460 is early Renaissance; in front of it are four antique lions from Greece. In the court, on the left, is the interesting *Museum,* where a monument of Count von der Schulenburg commemorates his brave defence of Corfu in 1716. On the first floor are models of ships, including the Bucintoro, or state barge, whence the doge threw out a ring annually on Ascension Day, thus symbolically wedding Venice to the sea. The second floor contains a fine collection of weapons.

On the island E. of the Arsenal is seen the domed church of *S. Pietro di Castello* (Pl. M, 5), the cathedral of the Patriarch of Venice down to 1807 (comp. p. 75).

c. Islands of S. Giorgio Maggiore and Giudecca. The Academy.

By *Vaporetto* (or city steamer, Line No. 2) or by *Traghetto,* or ferry, from the Molo (p. 70; 1-2 pers. 15 c., 3-4 pers. 20 c., 5-6 pers. 30 c.) to S. Giorgio Maggiore; steamer to S. Croce, pier for Redentore; from S. Croce steamboat, or by the steam-ferry near S. Eufemia (Pl. D, E, 7; 8 min. to the W.; 5 c.) to the Fondamenta delle Zattere, and thence a walk of 5 min. to the Academy. — From the Piazza of St. Mark to the Academy direct, a walk of 10-12 min.

Opposite the Piazzetta, to the S., and to the S.E. of the Dogana di Mare, is the domed church of ***San Giorgio Maggiore** (Pl. H, 7), begun by *Palladio* in 1565, with a façade by *Vinc. Scamozzi,* and completed in 1602-10. The fine interior (when closed, ring on the right) contains mediocre pictures by Jac. Tintoretto, choir-stalls of 1598, and over the high-altar a large group in bronze by Girol. Campagna. A wooden staircase ascends from the choir (door to the left; 30 c. to the Benedictine who opens it) to the top of the Campanile, 197ft. high. The *View embraces the city, the lagoons, with

their numerous mudbanks enclosed by piles, the Alps, and part of the Adriatic; to the W. are the Euganean Mts. near Padua.

On the adjacent island of *Giudecca* is the old Franciscan church of **Redentóre** (Pl. F, 8), another much admired work of *Palladio*, with its dome and colonnade, erected in 1577-92. The interior is admirably harmonious; the high-altar is adorned with reliefs in marble by Gins. Mazza and statues in bronze by Girolamo Campagna; in the sacristy are pictures by Bellini (fee to the Franciscan monk 30 c.).

The steamboat-pier on the other side of the Gnidecca Canal, by the *Fondamenta delle Zattere*, is close to the church of *I Gesuati* (Pl. E, 7; pictures by Tiepolo), on the E. side of which the Rioterrà di S. Agnese leads to the Academy.

The Academy may also be reached on foot from the Piazza of St. Mark (10 min.). We follow, to the S.W., a line of busy streets beginning with the Calle Ascensione (from which to the left runs the Calle Vallaresso to the pier of San Marco, pp. 70, 84) and the Salizzada San Moisè (Pl. G, 6), passing the baroque church (1668) of that name. Straight on, beyond a bridge, we follow the Via Ventidue Marzo, cross the Ponte delle Ostreghe, and pass the church of *Santa Maria Zobenigo* (Pl. F, 6), built in 1680-83. Then across the Campo Morosini (with the Gothic church of *Santo Stefano* on the right) and the Campo San Vitale (Pl. E, 6), and lastly across the Canal Grande by the *Ponte di Ferro* (p. 85) to the Campo della Carità (Pl. E, 6; Accademia pier, p. 70).

The ***Academy** (*Accadémia di Belle Arti;* Pl. E, 6), in the building of the former brotherhood of Santa Maria della Carità, possesses a collection of 700 pictures, almost exclusively by Venetian masters, many of them second-rate, but also numerous master-pieces. The entrance is opposite the bridge a little to the right, under the figure of Minerva with the lion; ticket-office to the right, whence we ascend the staircase. Adm., see p. 72.

The staircase leads to Room I (Sala dei Maestri Primitivi): paintings of the 14th-15th cent., some in original frames. Ceiling of the 15th cent. in carved wood, gilded. From this room we get the best view of the upper group of Titian's famous picture in —

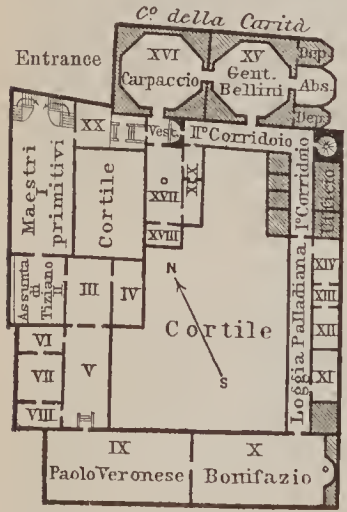
Room II: *40. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the high-altar of the Frari (p. 90). Above is the Madonna, in radiant bliss, surrounded by jubilant angels floating towards the golden sea of heaven, while the apostles below gaze in awe and rapture at the vision of the Eternal. — Entrance-wall: 36. *Cima da Conegliano*, Madonna enthroned, with saints and angels; above, 45. *Paolo Veronese*, Ceres offering her gifts to the enthroned Venetia. — Left wall: 37. *P. Veronese*, Madonna enthroned, with saints; *38. *Giov. Bellini*, Madonna enthroned, with SS. Sebastian and

Dominie and a bishop, and Job, St. Francis, and John the Baptist; 39. *Marco Basaiti,* Call of James and John, the sons of Zebedee (1510); right wall: 42. *Jac. Tintoretto,* St. Mark rescuing a slave (1548). — The steps descend to —

Room III. Entrance-wall: 62. *Ribera,* Martyrdom of St. Bartholomew; opposite, 56. *Garofalo,* Madonna in clouds. — To the left of this we enter Room IV: Drawings, exhibited in eases. — From Room III we enter —

Room V. Entranee-wall: 69. *Basaiti,* Christ on the Mt. of Olives (1510); 166. *Rocco Marconi* (?), Descent from the Cross. — We now pass through the first door to the right into Room VI: 176. *A. van Dyck,* Christ on the Cross. — Room VII: In the eentre, **Palma Vecchio,* Holy Family with SS. John the Baptist and Catharine. — Room VIII: Netherlandish Schools. — From Room V we next enter —

Room IX. Right end-wall: *203. *Paolo Veronese,* Jesus in the house of Levi (1573), 39 ft. long, 18 ft. high, a masterpiece of the artist, who under the guise of a scriptural scene delineates a group of comely mortals frankly enjoying life.



Room X: Five pictures by *Bonifazio,* among which note, on the left side-wall, 291. Scene from the life of a Venetian noble under the guise of Dives and Lazarus. By the further end-wall the original model of a Hercules group by *Canova.* On the right side-wall note in particular: *400. *Titian,* Pietà, his last picture (1576), begun in his 99th year, completed by *Palma Giovane* (should be seen from a little distance; Mary with the dead body, a grand and pathetic group; on the right Joseph of Arimathea, on the left M. Magdalene); *320. *Paris Bordone,* Fisherman presenting the Doge with the ring received from St. Mark, an admirable ceremonial picture. Entrance-wall: 316. *Pordenone,* San Lorenzo Giustiniani, John the Baptist, St. Francis, and St. Augustine; 272. *Fr. Torbido,* Old woman. — Next comes the long Loggia Palladiana, from which the first door on the right leads into —

Room XI, with paintings by the *Bassanos.* From the farther end of the loggia we enter, to the right, Room XIV: 462. *G. B. Tiepolo,* St. Helena finding the Holy Cross. — Adjaeent is Room XIII: Pastels by *Rosalba Carriera* and Venetian scenes of the

18th cent. by *Pietro Longhi.* — Room XII: 643. *Luca Giordano,* Descent from the Cross.

Beyond the loggia are two Corridors. The last window to the left in the second corridor affords a survey of Palladio's façade in the court of the old monastery della Carità, once admired by Goethe. On the opposite side is the entrance to —

Room XV, containing scenes of miracles wrought by the Holy Cross, from the Scuola S. Giovanni Evangelista: left, 563. *Gentile Bellini,* Healing of a sick man; 566. *Carpaccio,* Cure of a lunatic, with the old Rialto Bridge in the background; *Gentile Bellini,* 567. Procession in the Piazza S. Marco (1496), 568. Miraculous finding in the canal of a fragment of the Cross. — Room XVI: 572-80. Nine *Scenes from the legend of St. Ursula, by *Vittore Carpaccio,* 1490-95, attractive in their faithful rendering of real life: Wooing of the heathen prince at the court of king Maurus, Ursula's father; Pilgrimage to Rome, in which the prince joins; the Pope's blessing; Return of the saint and her Martyrdom at Cologne. — Passing straight through the adjoining vestibule, we reach —

Room XVII. In the centre, Dædalus and Icarus, in marble, by *Canova.* On the walls, excellent pictures of the close of the 15th cent. Wall of entrance, to the left, 658. *Cima da Conegliano,* Madonna enthroned. Left wall: *588. *Mantegna,* St. George, grandly conceived, and executed with the delicacy of a miniature; 607. *Alvise Vivarini,* Madonna enthroned, with saints. End-wall: 590. *Antonello da Messina,* Madonna at prayer. Right wall: 600. *Boccaccio Boccaccino,* Madonna with four saints, in a fine landscape; *Cima da Conegliano,* 611. Christ with St. Thomas, 592. Tobias and the angel, with two saints. — The small Room XVIII contains admirable works by *Giovanni Bellini.* Left, 612, 583. Madonnas, 595. Allegorical paintings of the artist's later period, some with delightful landscapes. Back-wall, 613. Madonna, M. Magdalene, and St. Catharine, 596. Madonna degli Alberetti ('of the two trees'; 1487), 610. Madonna with SS. Paul and George (after 1483). Window-wall: 87. Head of Christ. Entrance-wall: 594. Madonna in a beautiful landscape. — Room XIX adjoins the 17th on the E. The second section contains portraits by *Moretto, Tintoretto,* and 314. *Titian,* John the Baptist in the wilderness. — We return to the vestibule and descend the steps to the left to —

Room XX once the guest-chamber of the monastery, with old panelling and carved and gilded wooden ceiling of the 15th cent. Opposite the entrance, *626. *Titian,* Presentation in the Temple, painted in 1539 for this room, and restored to its old place in 1896, equally distinguished for lifelike grouping and for the beauty of the individual figures. Right wall: 625. *Ant. Vivarini* and *Giov. Alemanno,* Madonna enthroned, with angels and the four Fathers of the Church, a master-piece of the early Venetian school (1446).

d. Canal Grande.

The Vaporetti (p. 70; Line No. 1) steam in 25 min. from the pier of S. Marco (see below) to the railway station. For a leisurely survey a gondola (p. 70) is preferable, and a good hour should be allowed for the trip. The gondoliers tell the names of the palaces, but their services should be declined when they pester passengers to visit glass-works, shops, etc.

The ***Grand Canal*, or *Canalazzo*, the main artery of the traffic of Venice, $2^1/_3$ M. in length, with an average width of 77 yds. and a depth of 16 ft., intersects the city from N.W. to S.E., in the form of an inverted *S*. Brilliantly as art has served the state in the Palace of the Doges and its surroundings, its treasures have been bestowed hardly less lavishly on the private palaces built by the wealthy and powerful merchant-princes of the Republic. Every style of architecture from the 12th to the 18th cent. is here represented. Specially charming are the Gothic buildings with their fantastic Oriental arcades, while those of the Renaissance are hardly less attractive. At every turn the winding canal presents new and striking pictures. The posts *(pali)* by the steps leading to the main entrances of the palaces serve to protect the gondolas, and display the heraldic colours of their owners. Our list begins at the Piazzetta (p. 76).

Left.

Dogana di Mare (Pl. G, 6), the chief custom-house, erected in 1676-82; the vane on the tower is a Fortuna on a large globe.

***Santa Maria della Salute** (Pl. F, G, 6), a fine domed church, commemorating the awful plague of 1630, designed by Bald. Longhena, and completed in 1656.

The interior has several pictures by *Titian:* 1st Chapel on the left, Descent of the Holy Ghost; on the ceiling behind the altar, Evangelists and Church Fathers in medallions; in the Sacristy a fine altar-piece, St. Mark and four saints (1512); and three ceiling-paintings, Cain and Abel, Abraham and Isaac, David and Goliath (1543). By the high-altar a fine bronze candelabrum of 1570.

Right.

Beyond the Giardino Reale is the pier of *S. Marco* (Pl. G, 6; see p. 70).

Palazzo Giustiniani, now Hôt. Europa (Pl. b; G, 6), Gothic, 15th cent.

Pal. Emo-Treves (1680).

Pal. Tiepolo, now Hôtel Britannia (Pl. c; G, 6).

Pal. Contarini-Fasan, Gothic, 14th cent.

Pal. Ferro (Pl. o; F, 6), 15th cent., now the Grand Hôtel.

Pal. Fini (1688), now united with the Grand Hôtel.

Pier of *Santa Maria del Giglio* (Pl. F, 6), see p. 70.

LEFT.

Pal. Da Mula, now *Morosini-Rombo,* Gothic, 15th cent.; adjacent, depôt of the Venezia-Murano mosaic works (p. 71).

Pal. Loredan (Pl. E, 6; 17th cent.), owned by Don Carlos, Duke of Madrid.

Pal. Manzoni-Angaran, in the style of the Lombardi (15th cent.).

Pier *Accademia* (Pl. E, 6), Campo della Carità, see p. 81.

RIGHT.

Pal. Corner della Cà Grande, by *Jac. Sansovino* (1532), now the Prefettura, with a large court.

Pal. Barbaro, now *Curtis,* Gothic, 14th cent.

Pal. Cavalli, now *Franchetti,* Gothic, 15th cent.

Church of *San Vitale,* about 1700.

The *Ponte di Ferro* or *P. dell' Accademia* (Pl. E, 6; p. 81) connects the Campo della Carità and the Campo San Vitale.

Two *Palazzi Contarini degli Scrigni,* one late-Renaissance by Scamozzi (1609), the other Gothic (15th cent.).

Pal. Loredan or *dell' Ambasciatore* (Pl. E, 6); 15th cent. (German embassy in the 18th cent.).

***Pal. Rezzonĭco,** by *Bald. Longhena* (1680), upper story by G. Massari (1745), now owned by Baron Minerbi. Robert Browning died here in 1889.

Two *Palazzi Giustiniani* (Pl. E, 5), Gothic, 15th cent.

***Pal. Foscări,** Gothic, 15th cent., where the Canal turns to the E., now commercial school.

Pal. Balbi, late-Renaissance, by Al. Vittoria (1582-90), owned by a dealer in antiquities.

Pal. Grimani, late-Renaissance. — Adjacent, by the Calle del Traghetto (p. 90) is the —

Pier of *San Tomà* (Pl. E, 5); see p. 70.

Pal. Tiepolo-Valier (15-16th cent.).

Pal. Giustiniani-Lolin (17th cent.), now *Levi.*

Cà del Duca, a plain house on the grand substructure of a palace begun for Franc. Sforza, Duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero (17th cent.).

Campo San Samuele, with the church of that name.

Pal. Grassi, now *Sina,* by G. Massari (1705-45).

Pal. Moro-Lin (Pl. E, 5), now *Pascolato* (16th cent.), containing an antiquity shop.

Pal. Contarini delle Figure, early-Renaissance (1504).

Pal. Mocenigo, three adjacent palaces, 16th cent.; that in the centre was occupied by Lord Byron in 1818.

LEFT.

Pal. Pisani *a San Polo*, Gothic, 15th cent.

Pal. Barbarigo della Terrazza, of 1568, and —

Pal. Cappello-Layard, at the corner of the Rio di S. Polo.

Pal. Grimani-Giustiniani, 16th cent.

Pal. Dubois-Bianchini (18th cent.), now Austrian consulate.

Pal. Bernardo, Gothic (15th cent.), now a mosaic factory (p. 71).

Pal. Papadopŏli, formerly *Tiepŏlo*, Renaissance, 16th cent., restored in 1874.

Steamboat-pier *San Silvestro* (Pl. F, 5, 4), see p. 70.

RIGHT.

Pal. Garzoni (Gothic), now the French consulate.

Pier of *Sant' Angelo* (Pl. F, 5; p. 70), near —

* **Pal. Corner-Spinelli**, early-Renaissance by *Moro Coducci*, style of the Lombardi.

Pal. Cavalli, now *Costanzo*, Gothic, 15th cent.

***Pal. Grimani**, late-Renaissance, a master-work of *Sanmicheli* (16th cent.), now Corte d'Appello.

Pal. Farsetti, once *Dandolo*,

Pal. Loredan: these two Romanesque, 12th cent., now offices of the Municipio.

Pal. Dandolo (Pl. F, G, 5), early-Gothic, on the site of the palace of the famous Doge (p. 72).

Pier of *Riva del Carbón* (Pl. G, 4), see p. 70.

Pal. Manin, façade by Sansovino, 16th cent., now Banca d'Italia.

Pier of *Rialto* (Pl. G, 4), p. 70.

The **Ponte di Rialto** ('rivo alto'; Pl. G, 4), built in 1588-92 on the site of an old wooden bridge, has a single marble arch of 87 ft. span, 24 ft. in height, and 72 ft. in breadth, and is flanked with shops. Down to 1854 it was the sole link between the E. and W. quarters of Venice.

LEFT.

Pal. de' Camerlenghi, early-Renaissance, 1525-28, once the seat of the chamberlains or treasurers of the city.

Fabbriche Vecchie di Rialto (1520). — Adjacent is the landing-place for fruit and vegetables (comp. p. 89, Erberia).

Fabbriche Nuove, by Sansovino (1555), restored 1860, now Corte d'Assise.

Pescheria (Pl. F, 4), fish-market, with a tasteful new Gothic hall by Laurenti (1905-8).

Pal. Corner della Regina, (Pl. F, 3, 4), built in 1724 on the site of the house where Catharine Cornaro was born (p. 89), now *Monte di Pietà* or pawn-office.

***Pal. Pesăro** (Pl. F, 3), the grandest late-Renaissance palace in Venice, by *Longhena* (1679, completed 1710).

On the first floor is the **Galleria d'Arte Moderna**, the finest of the kind in Italy, opened 1902. The 250 Italian and foreign pictures and sculptures are being added to, chiefly by purchases at the international exhibitions (p. 80), and are often re-arranged. Adm., see p. 72; catalogue 1 fr.

To the *Museo Civico*, see p. 88.

Church of *Sant' Eustachio ('Santo Staè')*, with rich rococo façade of 1709.

Pal. Tron, 16th century.

Fondăco de' Turchi (Pl. E, 3), Romanesque, 11th cent.; after 1621 a Turkish hospice; en-

RIGHT.

Fondăco de' Tedeschi, a German warehouse from the 12th cent. onwards, rebuilt in 1505, now in part the Post Office (p. 71). Exterior once decorated with frescoes by Giorgione and Titian.

Corte del Remer, 13th cent.

Pal. Michiel dalle Colonne (Pl. F, G, 3), now *Donà dalle Rose*, Gothic, but rebuilt in the 17th cent., containing Flemish tapestries, paintings, etc. (visitors admitted).

***Cà Doro** (Pl. F, 3), the most elegant of the Gothic palaces (15th cent.), restored by the late Baron Franchetti. — Steamboat-pier (p. 70).

Pal. Fontana (16th cent.). Adjacent is the British consulate.

Pal. Grimani della Vida, 16th cent.

***Pal. Vendrămin-Calergi** (Pl. E, F, 3), the finest early-Renaissance palace in Venice, built about 1509, now owned by Prince Henri de Bourbon. Richard Wagner died here in 1883. The interior (tickets obtained

Left.

tirely restored and fitted up in 1870-75 as a *Museo Civico* (see below; steamboat-pier, p. 70).

Right.

at Carrer's book-shop, next Santo Staè's) contains paintings and a collection of porcelain.

Farther on, the church of *San Geremia* (Pl. D, E, 3); pier, see p. 70. — Behind it are the *Pal. Labia*, with frescoes by G. B. Tiepolo (9-5 o'cl.; 1 fr.), and the *Ghetto Vecchio*, the old Jewish quarter.

Chiesa degli Scalzi (Pl. D, 3; church of the barefooted friars), built in 1649-89, is an imposing baroque edifice. — Pier, see p. 70.

Adjoining the Scalzi is the *Ponte alla Stazione* (Pl. D, 3).

San Simeone Piccolo (Pl. D, 3, 4), a domed church, 1718-38.

Steamboat-pier *Santa Lucia* (Pl. D, 4), see p. 70.

The **Museo Civico** (Pl. E, 3) in the Fondaco de' Turchi (see above), with its antiquities and historical memorials, affords an admirable survey of the Republic's glorious past, supplementing the impressions obtained in the Doges' Palace and the Arsenal. Entrance in the Salizzada del Fontego dei Turchi, to the left of the steamboat-pier (p. 70). Adm., see p. 72; catalogue 1 fr.

By the ticket-office, near the entrance, a tablet bears an inscription in memory of *Teod. Correr* (d. 1830), the founder of the collection, which has been incorporated with others. — In the Court are sculptures, architectural fragments, fountain-mouths of the 12th-15th cent., and several antiques. — We mount the staircase to the First Floor, which contains the *Library*, and thence to the —

Second Floor, where the bulk of the collection is placed. I. Room: Weapons, notably a number of fine halberds, and Venetian and Turkish flags. — The central door to the right leads into the — II. Room, containing pictures by *Carpaccio*, *Bissolo*, several Dutch masters, Venetian genre-pieces of the 18th cent. by *Pietro Longhi*, two pictures by *Tiepolo*, etc. — At the further end of Room I opens — III. Room, which, together with Rooms IV-VI (adjoining Room I on the side of the entrance), contains the Morosini collection of weapons, flags, ships' lanterns, models of cannon, Turkish spoils, scenes from the Turkish wars of Franc. Morosini (p. 73), etc. — VII. Room: Greek and Roman coins, Venetian medals and coins (incl. gold sequins from 811 down to the 19th cent.). — VIII-X. Rooms: Costumes of the 17th-18th cent., lace, costly stuffs, fans, furniture. — XI. Room: Bronzes, brass, and wrought iron of the 15th-18th cent. — XII. Room: Porcelain, crystal, majolica. — To the right is the XIII. Room: Carved ivory and wood, cut gems, the gilded ornaments of the Bucintoro (p. 80). — To the left, the XIV. Room: MSS., miniatures, bindings. — XV. Room: Pictures of the 14th-15th cent. — XVI. Room: 5. *Vitt. Carpaccio*, Two Venetian women in the loft of their house; 6, 8, 16. *Giov. Bellini*, Transfiguration, Christ on the cross, Doge Giov. Mocenigo; 19. *Gentile Bellini*, Doge Franc. Foscari; in the centre a bronze bust of the 15th cent.

On the Fourth Floor, memorials of Canova on the left, and drawings, wood-cuts and engravings on the right; in the last room a large view of Venice of the year 1500.

The remainder of the collection is preserved in the **Casa Correr** (entr. from the Canal, No. 1729 A), situated on the other side of the Salizzada del Fontego dei Turchi. On the first floor: porcelain, crystal, musical instruments, patriotic memorials of 1848-9 and 1866.

At the S. end of the Salizzada del Fontego dei Turchi there are placed notices indicating the way to the 'Galleria d'Arte Moderna': follow the narrow Calle del Spezier to the left, cross the Ponte del Megio to the Calle del Megio and Calle del Tentor, then to the left by the Salizzada S. Staè to the church of *S. Staè* (Pl. F, 3; p. 87); pass its façade and cross the iron Ponte Giovanelli; then follow the Calle Pesaro. The bridge at the end of the latter brings us to the entrance of the court of the *Pal. Pesaro* (Galleria d'Arte Moderna, p. 87).

e. From the Piazza of St. Mark to the Rialto Bridge and the W. Quarters.

The **Mercería** (Pl. G, 5), which begins under the clock-tower in the Piazza of St. Mark, is the chief business-street of Venice, containing numerous shops. At the end, to the left, is the church of —

San Salvatore (Pl. G, 5), erected in 1506-34 (baroque façade, 1663). Note the curious plan of the interior, with its three flat domes surmounting narrow barrel-vaulting, which last rests on dome-covered corner spaces between the pillars. Adm., see p. 71.

Right Aisle. Between the 2nd and 3rd altars: Monument of Doge Franc. Venier (d. 1556), by *Sansovino*. Over the 3rd altar, *Titian's* Annunciation, 1566, executed in his 89th year; frame by *Sansovino*. — Right Transept. Monument of Catharine Cornaro (d. 1510), widow of king James of Cyprus, who in 1489 ceded her kingdom to Venice. — Choir. Transfiguration, high-altar-piece by *Titian* (ca. 1560; damaged). Chapel on the left: *Giov. Bellini (?)*, Christ at Emmaus (covered).

To the right (N.) we next reach the Campo San Bartolomeo (Pl. G, 4), with its bronze statue of the dramatist *Carlo Goldoni* (1707-93). Before going on to the Rialto bridge, we may visit **San Giovanni Crisostŏmo** (Pl. G, 4), a church of 1497, in the early-Renaissance style, containing two fine pictures, groups of saints, by Giov. Bellini (1st altar, right) and Seb. del Piombo (high-altar; covered). — We return to the Campo San Bartolomeo and proceed W. to the *Ponte di Rialto* (Pl. G, 4; p. 86).

Beyond the bridge we follow the Ruga degli Orefici direct to the Erbería, or vegetable-market (comp. p. 87), where on the right rises *San Giacomo di Rialto*, the oldest church in Venice (Pl. G, 4; closed owing to its ruinous condition). Opposite, at the N.W. end of the market-place, is a low granite column, from which the laws of the Republic used to be proclaimed. The steps leading up to it are borne by a kneeling figure, *Il Gobbo di Rialto*.

A little to the N.W. is the small church of *San Giovanni Elemosinario* (Pl. F, 4; ca. 1525), with a picture of the saint by Titian over the high-altar. Here we take the Ruga S. Giovanni to the left, which leads to the Campo S. Aponal, and then cross two bridges to the Campo S. Polo (Pl. E, F, 4). Passing thence between the church of *S. Polo* and its campanile, we next cross the Rio S. Polo and follow the Rioterrà dei Nomboli, turn here to the left, and, at the bend, to the right into a side-lane which brings us to a bridge crossing to the Campo San Tomà (Pl. E, 5). — From this piazza we may reach the S. Tomà pier on the Canal Grande (p. 84) in 3 min. by passing in front of the church, following the Calle del Campanile (Cirran) and taking the first side-street to the left (Calle del Traghetto).

The church of **S. Tomà** (Pl. E, 5), at the S.E. end of the piazza, dating from the end of the 18th cent., contains the chief pictures of the Frari Church pending the restoration of the latter. (Ticket admitting to both churches 50 c.)

Left wall: *Bern. Licinio*, Enthroned Madonna with saints; ***Titian*, Madonna of the Pesaro family, with the family of the donor and their patron-saint, completed in 1526, one of the master's most superb church pictures; **Giov. Bellini*, Madonna enthroned, with saints and angel musicians (1488). — Right wall: *Bartolomeo Vivarini*, Madonna and saints (1487); *Alvise Vivarini*, St. Ambrose enthroned, with other saints, and Coronation of the Madonna above; *Bart. Vivarini*, St. Mark enthroned, with four other saints (1474).

Over the portal of the old *Scuola dei Calegheri*, Campo S. Tomà 2857, is a painted relief of 1479, St. Mark healing the shoemaker Anianus. — From the N.W. end of the piazza a lane to the left leads straight to the old Franciscan church of the —

***Frari** (*Santa Maria Gloriosa dei Frari;* Pl. E, 5), founded in 1250, and re-erected in the Gothic style in 1330-1417. This is one of the largest and finest churches in Venice, and like Santi Giovanni e Paolo (p. 92) is the last resting-place of many eminent men. It is under restoration since 1903, and the pictures have been brought to S. Tomà. Entrance by the S. side-door, where tickets (50 c.) are obtained, or those taken at S. Tomà are shown.

The interior consists of nave and aisles, separated by twelve round pillars (nave 40 ft. in breadth), and a transept preceded by seven choir-chapels, the central of which is hexagonal in form. The main entrance on the E. side is closed during the restoration. To the right of it is the tomb of Pietro Bernardo (d. 1528), by *Tullio Lombardi*. — South Aisle: Monument of Canova (d. 1822); tomb of Doge Giov. Pesaro (d. 1659), by *Melch. Barthel* and *Bald. Longhena;* tomb of Bishop Jac. Pesaro (d. 1547); Baptistery, with statuette of John the Baptist on the font, by *Jac. Sansovino*. — North Aisle: Monument of Titian (d. 1576), erected in 1852, with allegorical figures of the fine arts and reliefs after the master's famous pictures; over the 3rd altar a statue of St. Jerome by *Jac. Sansovino*. — In the Nave is the monks' choir, enclosed by a lofty marble screen, adorned with reliefs by *Andr. Vicentino* (1475), and containing fine stalls, still half-Gothic, of 1468. — North Transept: Tomb of Gen. Jac. Marcello (d. 1484); to the right, by the door of the Sacristy, is the Gothic monu-

ment of Pacifico Buon (d. 1437); over the door is the monument of Admiral Ben. Pesaro (d. 1503), by *Lor. Bregno* and *Ant. Minello;* to the left of the door, above, is an equestrian statue in carved wood of the Roman prince Paolo Savello (d. 1405), one of the first Renaissance works at Venice. — In the central Choir Chapel, on the right, is the monument of Doge Franc. Foscari (d. 1457), still Gothic; on the left that of Doge Niccolò Tron (d. 1473), early-Renaissance, by *Ant. Rizzo.*

The adjacent monastery now contains the *Archives* of Venice, one of the grandest collections of the kind in the world.

To the W. of the Archives is the church of **San Rocco** (Pl. D, E, 5), containing numerous pictures from the legend of St. Rochus by *Jac. Tintoretto.* In the passage to the left of the church is the entrance, on the left, to the —

***Scuola di San Rocco** (Pl. D, E, 5), the house of the Fraternity of St. Rochus, built in 1524-50, with a superb early-Renaissance façade, a fine old staircase, and richly decorated halls. Admission, see p. 72.

The chief decoration of the interior (afternoon light alone good) consists of the large mural paintings by *Jac. Tintoretto* (1560-88), depicting the sacred history in the most realistic manner. Note specially the Crucifixion, in a room upstairs, next to the main hall; also several statues by *Girol. Campagna;* the panelling and marble pavement of the main hall, with inlaid work (restored in 1885-90); an Annunciation by *Titian* (1525; on the staircase), and an early work of his (Ecce Homo; in the small room upstairs, on the right).

Several other churches to the S.W. of S. Rocco may now be visited. We pass through the gateway adjoining the Scuola, cross the Rio della Frescada, pass *S. Pantaleone* (Pl. D, 5), and cross the Rio Cà Foscari to the Campo S. Margherita. Here, at the S.W. end, is the church of *I Carmini* (Pl. D, 6), with paintings by Cima da Conegliano (2nd altar, right), Lor. Lotto (2nd altar, left), etc.; also a relief in bronze by Andr. Verrocchio (5th altar, left). — To the S. of the Carmini we cross the Rio di S. Barnaba to the Calle Lunga, which leads straight on, crossing two bridges, to S. Sebastiano (10 min. from S. Rocco).

San Sebastiano (Pl. C, 6), erected in 1506-18, is the church of *Paolo Veronese* (d. 1588), containing his tomb and excellent paintings by his hand. (Open 1-4; 50 c.)

On the Right. 1st altar: St. Nicholas, painted by *Titian* in his 86th year (1563); 2nd altar: *P. Veronese,* Madonna and saints; 4th altar: *P. Veronese,* Crucifixion, with the Maries; tomb of Bishop Podacatharus (d. 1555), by *Jac. Sansovino.* — Choir: Altar-piece, Madonna in clouds with four saints; on the wall (right), Martyrdom of St. Sebastian; (left) Martyrdom of SS. Mark and Marcellinus, all three by *P. Veronese* (1565), by whom are also the winged pictures on the organ. — Sacristy: Ceiling-paintings by *P. Veronese.* — Chapel in the church, farther on: 1st altar, *Al. Vittoria,* bust of the procurator M. Grimani (d. 1565); 2nd altar, *P. Veronese,* Baptism of Christ. On the gorgeous ceiling are scenes from the history of Esther, by *P. Veronese* and his brother *Benedetto Caliari.*

We return to the last bridge, cross it, and follow the Rio S. Sebastiano to the Giudecca Canal, on the bank of which the Fonda-

menta delle Zatterc, affording a good view of the church of the Redentore (p. 81), leads to the steamboat-pier by the Gesuati (Pl. E, 7; p. 81).

f. From St. Mark's to the N. Quarters.

We start from the Piazzetta dei Leoni, on the N. side of St. Mark's, where, under the arch of the transept, is the marble sarcophagus of Daniele Manin, leader of the revolt of 1848-9 (p. 73). The E. side of the little piazza is bounded by the Archiepiscopal Palace (*Palazzo Patriarcale;* Pl. H, 5).

To the left of the Pal. Patriarcale the Calle di Canonica leads to the Rio di Palazzo, on the opposite bank of which rises the *Pal. Trevisani,* built about 1500, now the chamber of commerce. We turn to the right, skirt the canal, and cross it by the Ponte di Canonica (view of the back of the Doges' Palace and the Bridge of Sighs). Then, beyond the small piazzas of SS. Filippo e Giacomo and S. Provolo, we come to the church of **San Zaccaría** (Pl. H, I, 5; adm. 50 c.), built in 1458-1515, which contains a painting by Giov. Bellini (Madonna enthroned; 2nd altar on the left; 1505), and three altars in carved wood (15th cent.) in the chapels to the right of the choir. — Returning to the Campo S. Provolo, we take the Calle San Provolo to the right, cross the Ponte dei Carmini to the left, follow the Calle Corte Rotta and the Ruga Giuffa (Pl. H, 5), and cross a bridge to the large —

Campo Santa Maria Formosa. Here on the left is the *Pal. Malipiero,* a pleasing early-Renaissance building, now the Dutch consulate, and straight before us is the church of **Santa Maria Formosa** (Pl. H, 4), which possesses a superb *St. Barbara by *Palma Vecchio* over the 1st altar on the right. (Entrance on the W. side; knock at the main door; 25-30 c.)

We leave the Campo S. M. Formosa by the Calle Lunga, to the E., then, forty paces before its end, turn to the left into the narrow Calle Bragadin, cross the Rio del Pestrin, turn to the left, and follow one of the lanes to the right to the Campo Santi Giovanni e Paolo, called after the great church of that name. Before us, to the left, on a lofty marble pedestal rises the equestrian ***Statue of Bart. Colleoni* (d. 1475), a famous condottiere who became commander-in-chief of the Venetian army and bequeathed part of his fortune to the Republic, stipulating for the erection of a monument to his memory. The figure and horse, modelled by the Florentine And. Verrocchio, and cast in bronze and erected by Al. Leopardi, are of striking individuality. — Opposite, on the Rio dei Mendicanti, is a gondola station.

The old Dominican church of ***Santi Giovanni e Paolo** (Pl. H, 4), in Venetian dialect *San Zanipólo,* erected in the Gothic style in 1330-90, consists of nave and aisles, borne by ten round

pillars, and covered with a dome. In its spacious proportions it rivals S. Maria dei Frari (p. 90). This was the burial-church of the doges, whose funeral service was performed here. The church is under restoration since 1904 (adm. 50 c.).

By the main entrance, on the right, is the monument of Doge Pietro Mocenigo (d. 1476), by *Pietro Lombardi;* on the left, Tomb of Doge Giov. Mocenigo (d. 1485), by *Tullio* and *Ant. Lombardi.* Over the entrance is the huge monument of Doge Luigi Mocenigo (d. 1577) and his wife.

Right Aisle. 1st altar: *Bissolo*, Madonna and saints; tomb of Marc' Antonio Bragadino (d. 1571), who defended Famagosta in Cyprus against the Turks, and after its surrender was flayed alive; 2nd altar: Altar-piece in six sections by *Alvise Vivarini.* — Farther on, beyond the large chapel, the enormous monument of Doges Bertuccio and Silvestro Valier, a rich baroque work (ca. 1700).

Right Transept. By the right wall, tomb of Gen. Nic. Orsini (d. 1509), with equestrian figure; over the door, tomb of Gen. Dionigi Naldo (d. 1510). — Stained glass of 1473, restored in 1814.

Choir. Tombs of Doges: (r.) Michele Morosini (d. 1382), Gothic, with a mosaic in the lunette, and Leonardo Loredan (d. 1521), by *Danese Cataneo* and others; (l.) *Andrea Vendramin (d. 1478), by *Aless. Leopardi.* High-altar of 1619.

Left Transept. To the right, by the entrance to the Chapel of the Rosary (Capp. del Rosario), founded in 1571 after the battle of Lepanto and gutted by fire in 1867, is a modern monument to Admiral Seb. Venier, who commanded the Venetian fleet, by *Ant. dal Zotto*, 1907. The tomb-stone is below. Above the entrance is the monument of Doge Ant. Venier (d. 1400); to the left of it that of his wife and daughter (1411), and that of Leonardo da Prato (d. 1511), with equestrian figure carved in wood. The chapel itself (50 c.) is not interesting.

Left Aisle. On the right and left of the Sacristy door, wood-carvings of 1698. Then a number of handsome mural monuments: Doge Pasquale Malipiero (d. 1462), by *Pietro Lombardi;* Senator Bonzio (d. 1508); below, in niches, recumbent statues of Doge Michele Steno (d. 1413) and Al. Trevisani (d. 1528); then the mural monument, with equestrian statue, of the Venetian general Pompeo Giustiniani (d. 1616); a fine memorial of Doge Tomm. Mocenigo (d. 1423) by Florentine sculptors; tomb of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardi.* Over the next altar, an early copy of Titian's Death of St. Peter Martyr (burned in the Cappella del Rosario). Mural tomb, with equestrian statue, of General Orazio Baglioni (d. 1617). Over the last altar, a statue of St. Jerome by *Alessandro Vittoria.*

On the N. side of the Campo is the *Scuola di San Marco* (Pl. H, 4), with a rich façade restored by the Lombardi in 1485-95, which, with the adjacent monastery, is now a hospital. Near the Scuola a bridge crosses to the Calle Larga Giacinto Gallina, which leads to the church of **Santa Maria dei Miracoli** (Pl. G, H, 4), a tasteful early-Renaissance building, erected in 1481-89 by *Pietro Lombardi,* and richly encrusted with marble, inside and out. (We cross the bridge to the left; entrance on the S. side; 50 c.)

To visit the N. Quarters we return to the Campo SS. Giovanni e Paolo, and there take a gondola.

I Gesuiti (Pl. G, H, 3), built in a florid baroque style in 1715-30, is entirely lined with marble in the interior. In the 1st chapel to

the left of the main entrance, Martyrdom of St. Laurence by *Titian* (1558), sadly damaged. Best light about noon.

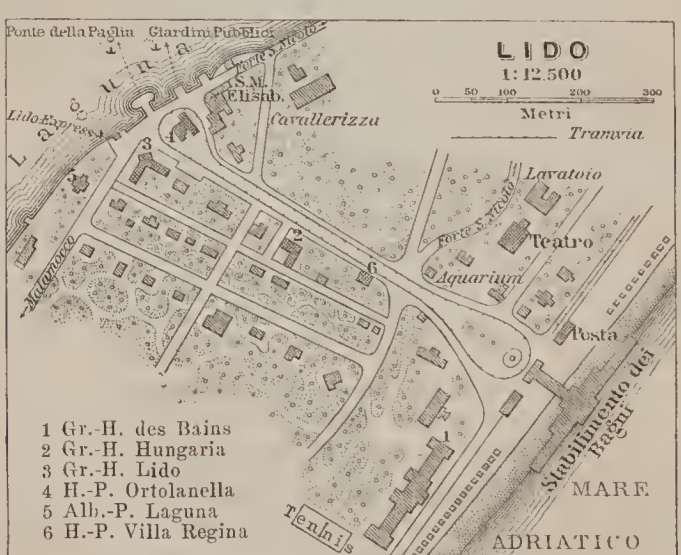
Santa Caterina (Pl. G, 3; when closed, enter through the Convitto Nazionale, on the right). Over the high-altar a *Betrothal of St. Catharine by *P. Veronese*, one of his most brilliant works.

Madonna dell' Orto (Pl. F, 2), with a fine late-Gothic façade and a curious tower, possesses some good works of art.

Right. 1st altar, *Cima da Conegliano*, John the Baptist in a group of saints (1489). — In the Choir, paintings by *Jac. Tintoretto* (d. 1594), who is buried in the adjoining chapel. — The Left Aisle also contains pictures by *Tintoretto*. In the Cappella Contarini, two busts by *Al. Vittoria;* over the altar, by the entrance, a Madonna by *Giov. Bellini*.

g. Excursions.

Lido. — Local Steamers (*vaporetti*, p. 70, and comp. p. 68): *Line I*, from the Canal Grande, skirting the Riva degli Schiavoni, 20 c.; from the Giardini Pubblici, with ticket taken in advance, 10 c. — *Line II*, from the Riva degli Schiavoni direct in 1/4 hr., ticket taken in advance 15 c., return-ticket 25 c., or incl. tram and admission to the bath-establishment 50 c., or with sea-bath 1 fr. 20 c. — Notices at the piers announce the last departures of the day — Lido Express for visitors at the Lido hotels, see p. 68.



Excelsior Palace

Hotels (of which the larger are closed in winter): Excelsior Palace Hot., 5-6 min. S. of the bath-establishment, R. 5-30, B. 2, D. 6, pens. from 15 fr.; Gr. H. des Bains (Pl. 1), with garden, R. 6-10, B. 1½, déj. 4, D. 6, pens. 16-20 fr.; Hungaria Palace Hot. (Pl. 2), with garden, R. from 3, B. 1¼, déj. 3, D. 4, pens. from 10 fr.; H.-P. Villa Regina (Pl. 6), R. from 5,

B. 1½, déj. 3½, D. 5, pens. from 12 fr. — By the steamboat-pier: Gr.-H. Lido (Pl. 3), with view of Venice, with restaurant and garden, R. 4-8, déj. 3, D. 4-5, pens. 10-14 fr.; H.-P. Ortolanella (Pl. 4), second-class, open the whole year, déj. 1½, D. 2½ fr.; Alb.-P. Laguna (Pl. 5).

The *Lido*, the most fashionable sea-bathing place in Italy, is frequented from May to October, the height of the season being July and August. From the pier a road (elect. tram, 10 c.) crosses the island to the bathing-place, where there are a concert-room, an outlook terrace, a café-restaurant (adm. 20 c.), an aquarium (1 fr.), besides the bathing-cabins (bath 1 fr.; gentlemen to the right, ladies to the left). The beach in the centre is open to both sexes.

Murano. — Steamers of the *Navigazione Lagunare* ply from the Fondamente Nuove (Pl. H, 3) every 20 min.; in the evening every ½ hr. (10 c.). The trip takes 10 min.; an intermediate station is *S. Michele*, the cemetery-island.

Murano, with 5000 inhab., has been since the end of the 13th cent. the chief seat of the Venetian glass-industry. The church of *San Pietro Martire* (1509), 6 min. from the pier, has a Madonna by Giov. Bellini (1488). — Beyond the main canal we follow the quay to the right of the bridge to the *Cathedral of San Donato*, of the 12th cent.; observe in the interior the mosaic pavement and columns of Greek marble, and in the apse a Byzantine mosaic. — The *Museo Civico Vetrario* (½ fr.) in the Municipio exhibits products of the glass-industry, which saw its prime in the 15th and 16th cent., but afterwards fell into complete decadence until revived by A. Salviati in 1859. A visit to the smaller glass-works is apt to disappoint; for the larger a special permission is required.

Other steamers ply from the Fondamente Nuove (Pl. H, 3) once daily to *Torcello*, 1¼ fr. there and back; and from the Riva degli Schiavoni (Pl. H, 5) 5-6 times daily in 2 hrs. to *Malamocco*, *Pellestrina*, and *Chioggia*, 1½ fr. there and back.

16. From Milan to Parma, Modena, and Bologna.

134 M. Railway. Express, with dining-car (déj. 3½, D. 4½ fr.), in 3½ hrs.; fast train in 4-4¾ hrs. (fares 25 fr. 70 c., 18 fr.); ordinary in 5½-7 hrs. (25 fr. 10, 17 fr. 55, 11 fr. 30 c.).

Milan, see p. 24. — At (4½ M.) *Rogoredo* the line to Pavia (Genoa) diverges, see p. 48. — 11 M. *Melegnano*, formerly *Marignano*, where in 1515 Francis I. of France defeated the Swiss troops engaged by Massimiliano Sforza for the defence of Milan. — 15½ M. *Tavazzano*. The plain is watered by countless irrigation-trenches. — 20½ M. *Lodi* (260 ft.), a town of 17,300 inhab., was Milan's bitterest opponent in the middle ages. — 32½ M. *Casalpusterlengo;*

35½ M. *Codogno* (to Cremona see p. 48). Close to Piacenza we cross the *Po*.

43 M. **Piacenza** (200 ft.; *Rail. Rest.; Hôt. San Marco*), a provincial capital and episcopal see, with 35,600 inhab., has an interesting *Palazzo Municipale*, a Gothic building in the Piazza de' Cavalli, a square so called from the equestrian statues of Dukes Alessandro and Ranuccio Farnese. The *Cathedral*, with frescoes by Guercino and Lod. Caracci, is of the 12th and 13th centuries.

We now follow the direction of the ancient *Via Æmilia*, made in B.C. 187 after the 2nd Punic war by the Consul M. Æmilius Lepidus for the defence of the provinces N. of the Apennines. From this great military road the whole country as far as Rimini (p. 192) has derived the name of *Emilia*. Fine views of the Apennines on the right. — 49 M. *Pontenure;* 52½ M. *Cadeo;* 56 M. *Fiorenzuola d'Arda;* 64½ M. *Borgo San Donnino* (235 ft.), with a fine old cathedral; 70 M. *Castelguelfo*. We cross the *Taro*.

78 M. **Parma.** — Alb. Croce Bianca (Pl. a; D, 4), Strada Garibaldi, near the Steccata, R. 3-3½, omn. 1 fr., good; Alb.-Ristor. La Mancina, near the Piazza Garibaldi, R. 3-5, D. 3½ fr.; Italia (Pl. b; E, 3), Via Cavour; Concordia, Borgo Angelo Mazza (Pl. D, 3), near the last. — Post Office (Pl. D, 3), Piazza della Prefettura. — Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; per hour 1 fr. 60 c. — Omnibus from the station to Piazza Garibaldi and Corso Vitt. Emanuele every 20 min.

Parma (170 ft.), formerly the capital of a duchy, and now that of a province, with 46,700 inhab. and a university founded in 1422, is famed in the history of art as the home of *Antonio Allegri*, surnamed *Correggio* (1494-1534), the great master of chiaroscuro.

In the Piazza Garibaldi (Pl. D, 4), which forms the centre of the town, and is intersected by the *Via Aemilia*, are the *Pal. del Governo*, the *Pal. Municipale*, and statues of *Garibaldi* and *Correggio*.

The Cathedral (*Duomo;* Pl. E, 3) is an admirable example of the Lombard-Romanesque style, begun in 1058, with additions of the 13th cent.; in the dome is an Assumption by *Correggio*, painted in 1526-30, but much injured by damp. Best light at midday.

The Baptistery (*Battistero;* Pl. E, 3), of Veronese marble, built in 1196-1270, is adorned with reliefs from scripture history by *Benedetto Antelami*. In the interior (key at No. 2, opp. the S. entrance) are high-reliefs and frescoes of the 13th cent. — Behind the cathedral is San Giovanni Evangelista (Pl. E, 3), built in 1510 (baroque façade, 1604), with fine frescoes by *Correggio* and his pupil *Parmigianino*.

A few paces N.W. of the Piazza Garibaldi is the Madonna della Steccata (Pl. D, 3), a church in the form of a Greek cross, with rounded ends, built in 1521-39 on the model of Bramante's church of St. Peter at Rome (p. 270). The interior is also interesting. Near it is a statue of the painter *Parmigianino* (1879).

Geograph. Anstalt von

Wagner & Debes, Leipzig.

In the Piazza della Prefettura (Pl. D, 3) is a *Statue of Victor Emmanuel II.;* on the W. side is the old *Palazzo Ducale,* now the Prefettura. Adjacent is the extensive Palazzo della Pilotta (Pl. D, 3), begun by the Farnese in 1597, but never completed. It contains a library and a good collection of antiquities and pictures (open 10-4, adm. 1 fr.; Sun. and holid. 10-2, free; cross the court and ascend the steps to the left).

In the Entresol is the Museo di Antichità, a considerable collection of coins, fine ancient bronzes, and other antiquities, partly from Velleia, a town overwhelmed by a landslip in A.D. 278.

On the First Floor is the extensive **Picture Gallery.** II. Room. Left, 371. *Giulio Romano* (after a sketch by Raphael), Christ in glory, with saints. — III. Round Room. Two colossal statues of Hercules and Bacchus with Ampelus, in basalt, from the imperial palaces at Rome (p. 255). Right: 361, 360. *Cima da Conegliano,* Madonnas with saints. — IV-VI. Large Saloon: Copies of Correggio's Coronation of the Virgin (in S. Giovanni, p. 96), by the *Caracci; Franc. Francia,* 123. Pietà, 130. Madonna in glory, 359. Holy Family. In the middle of the room: *Canova,* Marble statue of Marie Louise, wife of Napoleon I., Duchess of Parma 1815-47. — To the right of the statue a door leads to Rooms IX-XIII, with the collection of portraits (in R. XII: 302. *Seb. del Piombo,* Pope Clement VII.; 355. *Holbein the Younger,* Erasmus, 1530). — We return to Room III and pass to the right through RR. XV and XVI into Rooms XVII-XXI, containing *Pictures by *Correggio:* 1 (350). Repose during the flight to Egypt ('Madonna della Scodella'); 3 (31). Madonna della Scala, fresco (much injured); 4 (351). Madonna di San Girolamo, also known as 'Il Giorno' (ca. 1527); 6 (353). Martyrdom of SS. Placidus and Flavia; 5 (352). Descent from the Cross (ca. 1525).

The custodians of the picture-gallery keep the keys (fee 50 c.) of the Convento di San Paolo (Pl. D, E, 2, 3), once a Benedictine nunnery. One of the rooms is adorned with *Frescoes by *Correggio:* Diana, Cupids (the celebrated 'Putti del Correggio'), his first work at Parma (1518-19).

From Parma *(Milan)* to Sarzana *(Spezia, Pisa),* 72 M., express (Milan-Rome) in $2^3/_4$ hrs.; ordinary trains in $4^1/_2$-5 hrs. $7^1/_2$ M. *Collecchio;* 12 M. *Ozzano (Taro),* in the stony valley of the *Taro,* which we ascend to (38 M.) *Borgotaro.* The line then penetrates the main ridge of the Apennines by means of a tunnel, $4^1/_2$ M. long, and descends by ($43^1/_2$ M.) *Grondola-Guinadi* to (49 M.) **Pontrémoli** (770 ft.), a little town with 4100 inhab., grandly situated on the S. slope of the Apennines. — Traversing the fertile district of Lunigiana, so named after the little town of Luna (p. 127), we descend the valley of the Magra to the superbly situated (62 M.) *Aulla* and (67 M.) *Santo Stefano di Magra,* junction for Vezzano Ligure (p. 126) and Spezia ($7^1/_2$ M. in 20 min.), where carriages are usually changed. — 72 M. **Sarzana,** on the Genoa and Leghorn line (p. 127).

Parma is also the junction for *Suzzara-Mantua* (p. 61) and *Piadena-Brescia* (p. 40).

86 M. *Sant' Ilario (d'Enza).* — $95^1/_2$ M. **Reggio** (190 ft.), the ancient *Regium Lepidi,* called *R. Emilia* to distinguish it from Reggio in Calabria, a provincial capital with 19,700 inhab., was the birthplace of the poet *Lodovico Ariosto* (1474-1533). The old cathedral was restored in the 16th cent., and the domed church of Madonna della Ghiara was begun in 1597. — $103^1/_2$ M. *Rubiera.*

111½ M. **Módĕna** (115 ft.; *Alb. Reale*, well spoken of; *Italia*), the Roman *Mutina*, once the capital of a duchy and now of a province, with 26,800 inhab. and a university, lies in a fertile plain between the *Secchia* and the *Panaro*.

In the Piazza Grande in the centre of the town, near the Corso della Via Emilia, the main street, rises the Cathedral, in the Romanesque style, begun in 1099, consecrated in 1184. Note the old reliefs on the façade; also, in the crypt, a curiously realistic Holy Family, moulded in terracotta by *Guido Mazzoni* (1450-1518), who introduced this art at Modena. The campanile *(Torre Ghirlandina)*, erected in 1224-1319, leans a little towards the back of the cathedral, which has also settled a little.

To the N.W., in the Corso della Via Emilia, is the church of *San Giovanni Battista*, with a Pietà, a group by Guido Mazzoni. Farther on is a statue of the historian Lodovico Muratori (1672-1750). At the N.W. end of the Corso is the Albergo Arti, built in 1767, containing the *Biblioteca Estense* and a valuable picture-gallery *(Galleria Estense)*. — Adjoining it on the left is the church of *Sant' Agostino;* to the right of the entrance is a Pietà by Ant. Begarelli (1498-1565). Other works in terracotta by the same notable artist are in *San Francesco* and *San Pietro*. — The *Palazzo Ducale*, 5 min. N.E. of the cathedral, begun in 1634, is now a military school.

118 M. *Castelfranco d'Emilia;* 123 M. *Samoggia*. We cross the narrow *Reno*, the ancient *Rhenus* or *Amnis Bononiensis*. On the Monte della Guardia (right) is the Madonna di San Luca (p. 107).

134 M. *Bologna*, see p. 100.

17. From Venice to Padua, Ferrara, and Bologna.

100 M. Railway. Express in 2½-3 hrs. (fares 20 fr. 15, 14 fr. 10 c.); ordinary trains in 4½-6 hrs. (18 fr. 60, 13 fr., 8 fr. 40 c.).

From Venice to *Padua*, 23 M., see R. 13. — The train skirts the *Canale di Battaglia*. 6 M. *Abano Bagni*. To the right rise the volcanic *Monti Euganei*, culminating in *Monte Venda* (1895 ft.), with its ruined convent.

31 M. *Montegrotto*. A tunnel; then (34½ M.) *Battaglia* (36 ft.), noted for its warm saline springs, with the handsome château of *Cattaio*. — 37½ M. *Monselice*, with a ruined castle, junction for *Este-Mantua* (p. 61).

We cross the Battaglia canal. 41½ M. *Sant' Elena;* 23 M. *Stanghella*. A marshy but fertile country. Near *Boara* we cross the *Adige*. — 50½ M. *Rovigo* (23 ft.; Corona Ferrea), a provincial

capital with 11,000 inhabitants. The picture-gallery in the Palazzo Comunale contains some fine paintings, chiefly of the Venetian school.

55½ M. *Arquà Polesine.* We cross the *Canal Bianco*, and at (59½ M.) *Polesella* reach the *Po*, the boundary between Venetia and the Emilia, which we cross to (68 M.) *Pontelagoscuro.*

70½ M. **Ferrara.** — Alb. Europa, Corso della Giovecca, opp. the post-office; Stella d'Oro, opp. the castle; each with a trattoria; Pellegrino e Gaiana, Piazza Torquato Tasso, plain. — *Café Villani*, Piazza del Commercio; *Folchini*, opp. the post-office. — *Cab* per drive ½, at night 1 fr.; between the station and the town 1, at night 1 fr. 30 c.; per hr. 1½ fr., each ½ hr. more 50 c., trunk 25 c. — Tram from the station to the cathedral, 15 c., and thence to the Porta Romana, 15 c.

Ferrara (30 ft.), in a fertile plain, 3 M. S. of the Po, is the capital of a province, with sugar-refineries and other industries, and the seat of a university (300 students) and of an archbishop. Pop. 32,400. Its streets are broad and quiet, and its many palaces recall the golden period when it had a prosperous trade and was the seat of the famous court of the *Este*, one of the oldest princely families in Italy (ca. 1060-1597). Under *Alfonso I.* (1505-34), a patron of Ariosto and Titian, the house attained the zenith of its glory. His second wife was Luerezia Borgia; his son *Hercules II.* (1534-38) was the husband of Renata of Franee; and their son *Alfonso II.* (1558-97) was a patron of the poet Torquato Tasso. After the death of Alfonso II. the duchy was united with the States of the Church.

The Viale Cavour, a broad avenue of limes, leads from the station to the town. At the end of the street rises the picturesque moated Castello, with its four towers, built at the end of the 14th cent., partly restored after a fire in 1554, and now used as the Prefettura. The Sala dell' Aurora contains a fine frieze of Putti by pupils of Dosso Dossi.

In the Piazza Savonarola, on the S. side of the castle, is a monument to *Girólămo Savonarôla* (p. 138; born at Ferrara in 1452). — Farther on, in the Piazza del Commercio, is the *Palazzo del Municipio* (right), the earliest residence of the Este, rebuilt in the 18th cent.

Near it is the *Cathedral (San Giorgio)*, with its grand Romanesque façade (12-14th cent.); the modernized interior contains good pictures of the Ferrarese school. At the S. corner rises a handsome Campanile of the 16th cent. — Opposite is the *Pal. della Ragione*, a Gothic brick-building (1315-26), still used by the law-courts.

To the S.E. we reach the church of *San Francesco*, of the late 15th cent. Farther S.E., No. 23 Via Scandiana, is the *Palazzo Schifanoia*, of 1469, once a château of the Este and now a museum (adm. 1 fr.). The principal room, with famous frescoes by Franc. Cossa, contains interesting choir-books of the 15th cent.; in the ante-room, richly embellished with stucco mouldings, are coins, medals, etc. (adm. 10-4, Oct. to March 11-3; 1 fr.).

The N. quarter of the town, begun in 1492 by Hercules I., is

Edwin Bryan.

intersected by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their crossing rise four handsome palaces, the chief being the *Palazzo Sacrati*, now *Prosperi*, and the —

Palazzo de' Diamanti, so called from its facetted stones, a fine early-Renaissance edifice (1492-1567). It contains the *Ateneo Civico*, with the *Civic Picture Gallery* (open 10-4, Sun. and holid. 12-4; 1 fr.; entr. in the court, on the left), where the Ferrara school of painting, with its leading masters Dosso Dossi (ca. 1479-1542) and Benvenuto Tisi, surnamed Garofalo (1481-1559), is well represented.

The *House of Ariosto*, Via dell' Ariosto 67, now owned by the town, contains memorials of the poet. His statue in the Piazza Ariostea, by Vidoni (1833), stands on a column originally intended for a monument of Hercules I.

From Ferrara to *Ravenna* (p. 107), 46 M., railway in 2-2½ hrs.; stations uninterestiug.

The train to Bologna crosses several canals and passes through rice-fields. Unimportant stations. — 100 M. *Bologna.*

18. Bologna.

The **Railway Station** (Pl. E, 1; **Restaurant*, déj. or D. 3½ fr.) is outside the Porta Galliera: to Ferrara, see above; to Ravenna, see p. 107; to Pistoia and Florence, see p. 112; to Parma and Milan, see R. 16; to Florence and to Ancona by Faenza, see p. 191. — Town agency (p. xiii) in the Pal. Comunale (p. 102), Piazza del Nettuno; office for sleeping-berths at the Rail. Restaurant.

Hotels (comp. p. xvii). *Gr. Hôt. Brun (Pl. a; C, 4), in the Pal. Malvasia, Via Ugo Bassi 32, R. from 4, B. 1½, déj. 3½, D. 5½, bath 3, omn. 1-1½ fr.; *H. d'Italie-Baglioni (Pl. d; D, 4), in the Pal. Mattei, Via Ugo Bassi and Via Pietrafitta, R. from 3½, B. 1½, déj. 3½, D. 4½, omn. 1 fr.; both of the first class. — H. Pellegrino (Pl. c; D, 4), Via Ugo Bassi 7, R. 2½-3, B. 1, déj. 2½, D. 4 fr. (incl. wine), omn. ½-¾ fr. well spoken of; *Stella d'Italia (Pl. f; E, 4), Via Rizzoli 6, with restaurant, R. 2-3, omn. 1 fr.; H. du Parc & Corona d'Italia (Pl. e; E, 2), Via dell' Indipendenza 65; Trois Rois e Métropole (Pl. h; E, 4), Via Rizzoli 26, with good restaurant, R. 2-3, omn. ¾ fr. — Plainer: Alb. San Marco (Pl. l; E, 2), Via dell' Indipendenza 60; Commercio (Pl. i; E, 4), Via Orefici 2, with restaur.; Alb. Roma (Pl. k; D, 5), Via d'Azeglio 11; Quattro Pellegrini (Pl. g; E, 4), and Tre Zucchette, Via della Canepa 2 (Pl. E, 4), with trattoria, R. 1½-2 fr., both unpretending.

Cafés (comp. p. xix): *S. Pietro*, Via dell' Indipendenza 5, near the Piazza del Nettuno; *Central Bar*, Piazza del Nettuno (corner of V. dell' Indipendenza); both favourite evening resorts; *delle Scienze*, Via Farini 24.

Restaurants, at the hotels (see above); *Al Vino del Chianti*, Via Rizzoli 20B; *Risorgimento*, Piazza del Nettuno; *Firenze*, Via dell' Indipendenza 10.

Post Office (Pl. 30; D, 4) in the Pal. Comunale (p. 102; new building in the Piazza Minghetti, Pl. E, 5). — **Telegraph** (Pl. 31; D, 4), Via Ugo Bassi 2.

Cabs. From the station to the town 1 fr., at night (10-5, in winter 9-6 o'cl.) 1½ fr.; luggage 25-50 c.; drive in the town ¾, at night 1 fr.; per hour, within the ramparts (the Certosa, etc.), first ½ br. 1, at night

1½, each ½ hr. more ½, ¾, or 1 fr. — Outside the town, to the Giardini Margherita, S. Michele in Bosco, etc., 2 fr. per hour; to the Madonna di S. Luca (3 hrs.) 10 fr.

Electric Tramways: 1. From *Porta d'Azeglio* (Pl. D, 7) to Piazza Vitt. Emanuele (Pl. E, A, 5) and *Ferrovia* (rail. stat.; Pl. E, 1); 2. From *Porta Mazzini* (Pl. H, 6) through the Via Rizzoli (Pl. E, 4) and Via Ugo Bassi (Pl. D, 4) to *Porta Aurelio Saffi* (Pl. A, 3); 3. From *Piazza Vitt. Emanuele* to Porta S. Isaia (Pl. A, 4), the Certosa, and *Meloncello* (p. 107); also from P. Vitt. Emanuele to most of the other city-gates (fare 10-15 c.).

Theatres. *Teatro Comunale* (Pl. 60; F, 4), Via Zamboni 30, in late autumn only; *T. del Corso* (Pl. 62; F, 5), Via S. Stefano 31; *T. Duse* (Pl. 64; F, 6), Via Cartoleria 42; *T. Olympia,* Via dell' Indipendenza.

English Church Service in the Hôtel Brun from March to May and from the end of Sept. to the end of Nov.

One Day: *Piazza Vittorio Emanuele, San Petronio* (open all day), *San Domenico* (closed 12-2), *Santo Stefano, Mercanzia, Academy.* Afternoon: *Madonna di San Luca.*

Bologna (165 ft.), the fortified capital of the *Emilia* (p. 96), with 128,000 inhab., one of the oldest and wealthiest towns in Italy, famous for its university, where Roman law was taught to students from every part of Europe in the 11th-13th cent., and where human anatomy was first studied in the 14th cent., now the seat of an archbishop and the headquarters of the 6th army corps, lies in a fertile plain at the foot of the Apennines, between the *Reno,* the *Aposa,* and the *Savena.* The Etruscans named it *Felsina.* The Celtic Boii conquered the town about 400 B.C., and the Romans planted a colony here in B.C. 189, and by both it was called *Bononia.* It belonged later to the Greek exarchate (p. 108), and then to the Lombards and the Franks. In 1112 Emp. Henry V. declared Bologna a free town. It afterwards joined the Lombard League (p. 27) and fought keenly against the Hohenstaufen, notably against Emp. Frederick II., whose son, King Enzio, was captured in a bloody encounter at Fossalta, in 1249 (see p. 102). In 1401 the *Bentivoglio* family became masters of the city, and their supremacy was disputed in protracted feuds with the Visconti (p. 27) and the popes, until Julius II. in 1506 at length annexed Bologna to the States of the Church. The revolts of 1821, 1831, and 1848 were quelled by the Austrians. Lastly, in 1860, the city became part of the new Kingdom of Italy.

The long streets, flanked with arcades, and the palaces constructed of brick, the numerous old churches, the quaint old towers, and the town-walls of the 13th-14th cent., 5½ M. in circuit, but now partly demolished, stamp the city with a striking individuality. In the history of painting *Francesco Francia* (1450-1517) was the first master who gained more than local fame. At the close of the 16th cent. *Lodovico Caracci* (1555-1619) founded a school of painting, afterwards carried on by his nephews *Agostino* and *Annibale,* which, though inferior to that of the earlier period, has yet produced admirable works. To this later school belonged *Guido Reni* (1574-1642), the most gifted and brilliant of all, *Domenichino,* and *Guercino.*

In the centre of the town are the *Piazza Vittorio Emanuele and the Piazza del Nettuno (Pl. E, 4), at right angles to each other, two of the finest squares in Italy. The former has a statue of *Victor Emmanuel II.* (1888). In the Piazza del Nettuno is an impressive *Fountain,* by Giov. da Bologna (p. 135), with a large statue of Neptune, putti, sirens, and dolphins, executed in 1563-67.

To the W. rises the **Palazzo Comunale** (Pl. D, 4, 5), an extensive Gothic building begun about 1290, largely rebuilt in 1425-30, and restored in 1885-87. The clock-tower was added in 1444. Over the main entrance is a bronze statue of Pope Gregory XIII., a native of Bologna, of 1580. To the left, above, is a relief of the Madonna by *Niccolò dell' Arca* (1478).

Opposite, on the E. side of Piazza del Nettuno, is the old **Palazzo del Podestà** (Pl. 29; E, 4), of 1201, but almost entirely rebuilt in the early-Renaissance style in 1492-94. Adjacent is the Gothic *Palazzo del Re Enzio,* restored in 1905, where the young and poetically-gifted King Enzio (p. 101) was confined in 1249-72, solaced, it is said, by the love of the beautiful Lucia Vendagola, to whom the Bentivoglio family trace their origin. — The adjoining *Portico de' Banchi,* erected for shops, was restored by Vignola in 1562.

In the S.E. corner of Piazza Vitt. Emanuele rises —

***San Petronio** (Pl. E, 5), the largest church in Bologna, and dedicated to its patron saint, begun in the Gothic style in 1390, at a time when it was the ambition of the prosperous city to possess the grandest church, but left unfinished in 1659. The nave and aisles only as far as the transept were completed. Length 128, breadth 52 yds.; height of nave 132 ft. Of the façade only the lower part has been completed (ca. 1556); the admirable sculptures of the main portal are by *Jacopo della Quercia* (1425-38).

The imposing Interior is rich in works of art. Observe the marble screens of the chapels. In the 4th Chapel on the right, stained glass of 1466; 8th Chapel, Renaissance stalls of 1521; 9th Chapel, Statue of St. Anthony, an early work of *Sansovino,* and the Miracles wrought by him, in grisaille, by *Girol. da Treviso;* fine stained glass; 11th Chapel: Assumption of Mary, a high-relief by *Nicc. Tribolo,* the two angels by his pupil *Properzia de' Rossi;* opposite is a Pietà by *Vincenzo Onofri.* — Under the canopy of the choir Charles V. was crowned emperor by Pope Clement VII. in 1530. — Left Aisle. In the *Fabbriceria,* once the workshop, at the end of the aisle, is the small *Museo di San Petronio* (building-plans and wooden model of the church; church vessels, etc.). The Cappella Baciocchi (5th from the high-altar) has a Madonna by *Lor. Costa.* Between the 8th and 9th chapels is a fresco of St. Christopher (15th cent.), and on the pavement opposite a meridian-line drawn by *Giov. Dom. Cassini* in 1656.

To the E. of S. Petronio, No. 2 Via dell' Archiginnasio, is the *Palazzo Galvani,* which contains the **Museo Civico** (Pl. 27; E, 5), a valuable collection of prehistoric objects found near Bologna and other antiquities, besides mediæval and modern sculptures, majolicas, medals, etc. Entrance under the arcades (open 9-4, Nov.-March 10-3, adm. 1 fr.; Sun. 10-2 free).

We pass through a vestibule (ticket-office on the right) to the colonnaded Court of the old *Ospedale della Morte* (1450), where ancient and mediæval inscriptions are preserved. An adjoining room contains memorials of the Napoleonic wars and the Italian wars of independence. — In the second court are terracotta ornaments of the 14-16th cent.

On the first floor is the Museo d'Antichità. To the right, Room I: Prehistoric objects from caves and lake-villages. — Rooms III-V: Egyptian antiquities. — Room VI: Græco-Roman antiquities; in the centre: A, Head of Athena, of the time of Phidias; B, Gold ornaments; D, Vases; E, Greek portrait-head. — Room VIII: Etruscan antiquities (sculptures from the pediment of a temple, etc.). — Room IX: Roman antiquities.

Room X (Monumenti della Necropoli Felsinea) contains the chief treasures of the collection. In the first section are objects of the Umbrian period (ca. 800-400 B.C.), which preceded the Etruscan: vases with scratched patterns, and later with stamped ornaments; bronzes, ivories, etc. In the further section are memorials of the Etruscan period, tombstones with reliefs, and complete tombs (see especially H, with Attic amphora and superb Etruscan candelabrum in bronze); also Greek vases of the 5th cent. (imported). — The room to the right contains objects found in Celtic graves. — Room XI: Umbrian bronze utensils.

Next comes the Museo Medioevale e Moderno. Room XII: Modern weapons and armour. — Room XIII. Majolicas of Spanish-Moorish origin, from Faenza, Gubbio, and Castelduraute; crystal of the 14th and 15th cent. — Room XIV: Enamels and ivory. — Room XV: Sculptures (16-19th cent.); Renaissance medals. — Room XVI: Sculptures of the 8-15th cent.; by the window-wall, a bronze statue of Pope Boniface VIII. (d. 1303); tombstones of Bolognese professors. — Room XVII: Mediæval crucifixes; in the centre, old guild-books.

The Via dell' Archiginnasio, the S. part of which is a fashionable promenade in the cool season, leads to the Piazza Galvani (Pl. E, 5), where a statue in marble has been erected to *Luigi Galvani*, the discoverer of galvanism (b. at Bologna in 1737; professor in the university; d. 1798). To the left is the *Archiginnasio Antico*, built in 1562-63, occupied by the university till 1803, and now by the civic library.

Farther on, to the S.W., the Via d'Azeglio leads to the *Palazzo Bevilacqua* (Pl. D, 6), an early-Renaissance building of 1481-84, with a magnificent court (1481-84). — From the Via d'Azeglio the Via Marsili leads to the left to the Piazza Galileo (Pl. E, 6), which is adorned with two columns bearing statues of the Madonna and St. Dominic and the Gothic cenotaphs of the jurists *Rolandino Passeggieri* (d. 1300) and *Egidio Foscherari*. Here too rises the church of —

San Domenico (Pl. E, 6; closed 12-2; choir and chapels shown by a Dominican lay-brother), of the 13th-14th cent., with unfinished façade. The interior was completely remodelled in 1728-31.

Right Aisle. The *Cappella San Domenico* contains the *Tomb of St. Dominic (b. in Castile 1170, d. at Bologna 1221), a sarcophagus *(arca)*, with reliefs from his life, by *Nicc. Pisano* and his pupil *Fra Guglielmo*; lid, adorned with garlands of fruit held by putti, and the kneeling angel on the left, by *Niccolò dell' Arca* (d. 1494); the angel on the right is an early work of *Michael Angelo* (1494). In the half-dome, the apotheosis of St. Dominic, a fresco of resplendent colouring, by *Guido Reni*. — To the right of the choir, *Filippino Lippi*, Madonna (1501). — The Choir contains beautiful inlaid stalls (1528-50). Between the 1st and 2nd chapels to the

left of the choir is the tomb (restored in 1731) of 'Hencius Rex', or King Enzio (p. 102).

A little to the S., in the Piazza de' Tribunali (Pl. E, 6), the *Pal. di Giustizia,* formerly *Ruini*, has a façade in Palladio's style.

From S. Domenico we go N. to the Piazza Minghetti (Pl. E, 5), with its bronze statue of the statesman *M. Minghetti* (1896); then, by the handsome *Cassa di Risparmio* (Pl. 25; E, 5), we enter the Via Castiglione to the left, and near the castellated *Pal. Pepoli* (Pl. 51; F, 5), built in 1344, turn to the right to —

Santo Stefano (Pl. F, 5), a group of eight edifices, the oldest of which, once the cathedral of *Santi Pietro e Paolo,* was probably founded in the 4th cent. Three of them face the street.

The *Principal Church* (1637) has a pulpit of the 12th cent. on its old façade. — To the left is the *Second* church, *Santo Sepolcro*, a well restored circular building with coloured brick ornamentation, perhaps of the 10th cent., and probably once a baptistery. In the interior a brick column adjoins each of the seven antique marble columns; the tomb of St. Petronius (d. 430), an imitation of the Holy Sepulchre, dates from the 12th cent. — The passage to the left leads to the *Third* church, the Romanesque basilica of *Santi Pietro e Paolo,* rebuilt in 1019 and frequently altered, with exterior rebuilt in 1880-85. — Behind Santo Sepolcro is a *Colonnade,* the *Atrio di Pilato,* dating in its present form from the 11th cent.; in the centre is a font. — Straight on is the *Fifth* church, the *Chiesa della Trinità;* in the centre is a row of columns with Romanesque capitals. — Turning to the right in front of the entrance to the fifth, we enter the *Sixth* building, the *Cappella della Consolazione,* to the right of which is the *Seventh,* the Romanesque *Confessio* or *Crypt* (railed in), of the 11th cent., under the choir of the first church. — The door straight in front admits to the *Cloisters* (11th cent.) of the old Celestine monastery.

The Via Santo Stefano leads N.W. from the church, past the handsome Gothic **Mercanzia** (Pl. F, 5), the chamber of commerce, to the Piazza di Porta Ravegnana (Pl. F, 5, 4). Here rise the **Leaning Towers,** the most singular structures in Bologna, built of plain brick, and used for defensive purposes during the numerous feuds in which the town was involved. The *Torre Asinelli* (Pl. 32), erected about 1109 by Gherardo degli Asinelli, is 318 ft. high and nearly 4 ft. out of the perpendicular. The smaller *Torre Garisenda* (Pl. 33), begun about 1110, is 154 ft. high only, but overhangs no less than 7 ft. Dante compares the giant Antæus, who stoops towards him, with the Garisenda tower (Inf. xxxi, 136). Opposite the towers is the handsome *Weavers' Guildhall* ('Arte dei Drappieri'), of 1496, restored in 1620.

From the leaning towers five streets radiate to the E. gates: the Via Castiglione and Via Santo Stefano, already mentioned, the Via Mazzini, Via San Vitale, and Via Zamboni

To the left in the *Via Mazzini* (Pl. F, G, H, 5) rises the domed church of *San Bartolomeo* (Pl. F, 4), of the 16th cent.; then, on the right (No. 19), is the *Casa Isolani* (Pl. 47a; F, 5), a baronial mansion of the 13th cent., with a jutting upper story borne by oaken beams. — Opposite, on the left (No. 24), is the Pal. Sampieri (Pl. 54;

F, 5), notable for its excellent frescoes by the Caracci and Guercino from the story of Hercules (fee ½ fr.). No. 26, adjacent, is the house of the composer *Giacchino Rossini* (Pl. 59), who lived chiefly at Bologna in 1825-48.

In Via San Vitale, facing *Santi Vitale ed Agricola* (Pl. 23, G, 4; altar-piece by Franc. Francia in the large chapel on the left), is the *Pal. Cloetta*, formerly *Fantuzzi* (Pl. 40; 16th cent.).

In Via Zamboni (Pl. F, G, H, 4, 3) are (right) the *Pal. Malvezzi-Medici* (Pl. 49; No. 13), and (left) the *Pal. Magnani-Salem* (Pl. 48; No. 20; with frescoes by the Caracci) and *Pal. Malvezzi-Campeggi* (Pl. 50; No. 22), all of the 16th cent. — Opposite is the church of —

San Giacŏmo Maggiore (Pl. F, 4), founded in 1267, restored in 1493-1509, with a fine portico and barrel-vaulting, containing several treasures of art.

The 6th chapel in the ambulatory (Cap. dei Bentivoglio) has a *Madonna, with angel musicians and four saints, *Fr. Francia's* finest work; also frescoes by *Lorenzo Costa*, (left) the Triumph of life and death, after Petrarch, and (right) Madonna enthroned with the Bentivoglio family (1488); and an equestrian relief of Annibale Bentivoglio (d. 1445) ascribed to *Niccolò dell' Arca* (1458). Opposite, in the ambulatory, *Monument of Antonio Bentivoglio (d. 1435) by *Jac. della Quercia*.

The sacristan shows the adjacent oratory of **Santa Cecilia** (Pl. 4; F, 4), adorned with fine frescoes by *Lor. Costa, F. Francia*, and their pupils.

Farther on (right) is the *Pal. Poggi*, where the University (Pl. G, 3, 4), with its Library of 200,000 vols. and 5000 MSS., and the Observatory, have been installed since 1803. The tower of the observatory affords a fine view.

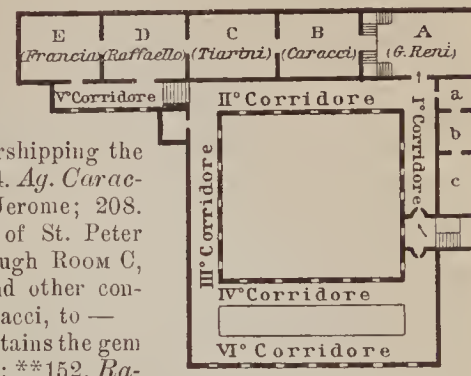
We next visit the old Jesuit College, now containing the —

Accadémia di Belle Arti (Pl. G, 3). On the groundfloor are casts and modern works of art; on the first floor the *Picture Gallery (*R. Pinacoteca;* week-days 9-3, April-Oct. 9-4; adm. 1 fr.; Sun. and holid. 11-2 free). Among its treasures are masterworks of the Bolognese school and Raphael's admirable St. Cecilia, once extolled by Goethe.

We turn to the right and walk through the 1st Corridor, which contains Bolognese paintings of the second half of the 17th and of the 18th cent.; on the right are three side-rooms, the first with ancient, and the others with modern paintings.

Room A: Important works by *Guido Reni* (p. 101). Right: 137. Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 138. Madonna del Rosario; 140. St. Sebastian; *134. Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (1616); 139. Sant' Andrea Corsini; *136. Crucifixion, with the Madonna, Mary Magdalene, and St. John; 135. Massacre of the Innocents; by the stairs, 142. Chalk drawing for the Ecce Homo. Also several pictures by contemporaries of Guido Reni (30., his portrait, by Sim. Cantarini). — We ascend the steps to —

Room B: Works by the Caracci and their pupils. Right: 12. *Guercino,* William of Aquitaine receiving the robe of the order from St. Felix; 43. *Lod. Caracci,* Transfiguration; 206. *Domenichino,* Martyrdom of St. Agnes; 36. *Ann. Caracci,* Madonna in clouds, with saints; 35. *Ag. Caracci,* Assumption; 47. *Lod. Caracci,* Conversion of St. Paul; 13. *Guercino,* St. Bruno and another Carthusian worshipping the Virgin in the desert; 34. *Ag. Caracci,* Communion of St. Jerome; 208. *Domenichino,* Death of St. Peter Martyr. We pass through Room C, devoted to *Tiarini* and other contemporaries of the Caracci, to —



Room D, which contains the gem of the collection (right): **152. *Raphael,* St. Cecilia (painted about 1515). The beautiful patron-saint of music, her hands resting on the organ she has been playing, gazes entranced up to heaven, where six angels have caught up the melody and continue it in song; around her are SS. Paul, Mary Magdalene, John the Evangelist, and Petronius, also listening to the celestial music. — 197. *Pietro Perugino,* Madonna in glory, with SS. Michael, John, Catharine, and Apollonia; 61. *Cima da Conegliano,* Madonna.

Room E contains important works by *Francesco Francia* (p. 101): 371. Annunciation, with four saints; 499. Madonna and St. Francis; 83. Christ mourned over by angels; 586. Two niello works in silver by Francia, the *pax* or 'kiss of peace'; 82. Adoration of the Shepherds, Madonna, and Crucifixion, in a fine landscape; 372, 80. Madonna enthroned, with saints; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors; *78. Madonna enthroned, with saints, angel musicians, and the donor. Also several pictures of the Ferrara school, with which Francia was connected. — In the 5th Corridor are paintings of the Florentine, Bolognese, and Venetian Schools (14-15th cent.). We then descend the steps to the large Corridors, occupied by paintings of minor importance, engravings, woodcuts, etc.

We now follow the Via Belle Arti to the *Pal. Bentivoglio* (Pl. 36; F, 3; 17th cent.) and *San Martino* (Pl. E, F, 3), a Carmelite church in the Gothic style (1313), containing (1st chapel on the left) a Madonna and saints by Fr. Francia.

Between San Martino and the Piazza del Nettuno rises the cathedral of *San Pietro* (Pl. E, 4), dating from 910, with a choir by

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Dom. Tibaldi (1575) and a baroque nave begun in 1605. Adjoining it is the coeval *Archiepiscopal Palace* (Pl. 28). — Close by, in the Via Manzoni, is the small church of *Madonna di Galliera* (Pl. 13; D, E, 4), with a fine early-Renaissance façade of brick (1510-18). — Opposite is the *Pal. Fava* (Pl. 41), with frescoes by the Caracci from the myths of Jason and Æneas.

On the *Montagnola* (Pl. E, F, 1, 2), in July, August, and September is played the favourite 'giuoco del pallone' or ball-game (charge for admission). — To the S.E. of the city are the *Giardini Margherita*, a favorite promenade, between Porta Castiglione and Porta Santo Stefano (Pl. F, G, H, 7; military band in summer). — About $^1/_2$ M. S.W. is *S. Michele in Bosco* (440 ft.), once a monastery, and now an Orthopædic Institute (fine view of the town).

To the W. of the Porta Sant' Isaia (Pl. A, 4), on the site of an Etruscan burial-ground, is ($^3/_4$ M.) the *Certosa*, founded in 1333, converted in 1801 into a cemetery *(Campo Santo)*, with ancient and modern cloisters, imposing colonnades, and old and new monuments. The entrance (8-6, in winter 9-4 o'cl.) is on the E. side, 3 min. from the station of electric tramway No. 3 (p. 101); fee to the *dimostratore*, or custodian, whose services are useful, $^1/_2$-1 fr.

Outside the Porta Saragozza (Pl. A, 6) a colonnade built in 1674-1739, over 2 M. long, with a branch leading to the Certosa, ascends by *Meloncello* (tram No. 3, or steam-car from Piazza Malpighi, p. 101) to the pilgrimage-church of the **Madonna di San Luca** (950 ft.), on the *Monte della Guardia*. The dome (staircase from the roof of the church; adm. 30 c.), now used as an observatory, commands a very extensive *View, from the Adriatic to the Apennines, and in very clear weather N. to the Alps. — Carriages follow a road which diverges to the left, $^1/_2$ M. from Porta Saragozza, ascends the valley of the *Rio Ravone*, and makes a long circuit round the *Monte Albano*. See annexed Map.

Excursion to Ravenna.

From Bologna to Ravenna, 52$^1/_2$ M., railway in 2$^1/_4$-3$^1/_4$ hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.; return, 14 fr. 20, 9 fr. 25 c.). Chief stations (22 M.) *Imŏla* and (26 M.) *Castel Bolognese* (p. 191; Rail. Rest.), where the branch-line to Ravenna begins. Carriages changed. — From Ferrara to Ravenna, see p. 100. — From Castel Bolognese to Faenza and Florence, see p. 192.

Ravenna. — Hotels (bargain advisable; comp. p. xvii). Gr. Hôt. Byron (Pl. 35; D, 5; comp. p. 110), Via Mazzini, with restaurant and garden, R. 4-6, B. 1$^1/_2$, omn. 1 fr.; Spada d'Oro e San Marco (Pl. a; E, 4), Via L. C. Farini, with trattoria, R. 2$^1/_2$-3, omn. $^3/_4$ fr., very fair; Alb. Roma, Piazza Vitt. Emanuele (Pl. D, 4), with restaurant, R. from 2 fr., well spoken of. — Alb. Cappello (Pl. b; D, 3) and Alb. Centrale (Pl. c; D, 4), both in Via Urbano Rattazzi, with trattorie, both plain. — Gnats troublesome in summer.

Cabs: per drive 1, two-horse $1^1/_2$ fr. (at night 30 c. extra); first hour 2 or 3 fr., each $^1/_2$ hr. more 50 or 75 c.; outside the town 2 fr. 40 c. or 4 fr.; for each $^1/_4$ hr. more 1 fr.

One Day: San Vitale, Chapel of Galla Placidia, Cathedral, Baptistery of the Orthodox, Sant' Apollinare Nuovo, Tomb of Theodoric (p. 111). Churches closed 12-2 p. m. (All by Cab if time is limited).

Ravenna (13 ft.), the quiet and dull capital of a province, and see of an archbishop, with 23,073 inhab., lies between the rivers *Montone* and *Ronco*, and is connected with the sea by a canal 6 M. long. In the Etruscan and Roman periods, it was a lagoon-city and a seaport, like Venice, and was enlarged by Augustus as a war-harbour for the Adriatic fleet *(portus classis)*. Christianity is said to have been introduced as far back as A.D. 44 by St. Apollinaris, a pupil of St. Peter. In 402, when the imperial court, converted to Christianity, transferred its seat from Milan to this safer lagoon-city, the prosperity of Ravenna begins. During the stormy times of the barbarian migrations, under *Honorius* (p. xxix) and his sister *Galla Placidia*, widow of Constantius, who acted here as regent during the minority of her son Valentinian III., there was great building activity at Ravenna, and the art of mosaic decoration was zealously practised. After the death of Odoacer (p. xxv), the Ostrogoth *Theodoric* (493-526), who had been educated at Constantinople, brought new glory to Ravenna, where he built several churches for the Arian creed, which the Ostrogoths professed, and an imperial palace. The Goths having been overthrown by Belisarius, who conquered the town in 539 for the *Emp. Justinian*, Ravenna was governed for two centuries by Byzantine exarchs, when, under the protection of the emperors, it enjoyed a third period of prosperity and witnessed the introduction of the Byzantine style. Ravenna thus affords an admirable survey of the progress of art in Italy during the early middle ages. The exarchs were in their turn expelled by the Lombards in 751. — In 1297 the Ghibelline *Polenta* family obtained the supreme power, but where superseded by the Venetians in 1441. Lastly, from 1509 to 1860, Ravenna belonged to the States of the Church.

In front of the station (Pl. G, 3) is a monument to the patriot Farini, who promoted the union of the province with the kingdom of Italy in 1860. On our way into the town we pass the church of *San Giovanni Evangelista* (Pl. F, 4), built by the Empress Galla Placidia in 424, but modernized in 1747, and the Piazza Anita Garibaldi, with a monument to the champions of Italian liberty, and, crossing the Corso Garibaldi, follow the Via Luigi Carlo Farini to the Piazza Vittorio Emanuele (Pl. D, 4), in the centre of the town. Here in front of the *Palazzo Municipale* (Pl. 30) stand two *Granite Columns*, erected by the Venetians in 1483, with statues of SS. Apollinaris and Vitalis. Adjoining is a *Colonnade* of eight granite columns, a relic perhaps of the church of Sant' Andrea dei Goti built by Theodoric, whose monogram appears on the capitals.

RAVENNA

1 : 11.150

0 100 200 300
Metri

1. *Accademia di Belle Arti* D.5.

Chiese:

2. *di S. Agata* . . . D.6.
3. *di S. Apollinare Nuovo* E.4.5.
4. *di S. Giovanni Evangelista* F.4.
5. *di S. Vitale* C.3.
6. *Battistero* . C.5.
7. *dei SS. Nicandro e Marciano* . D.3.4.
8. *di Sª Croce* . C.2.
9. *di S. Domenico* . . C.4.
10. *Duomo* . C.5.
11. *di Sª Eufemia* B.3.
12. *di S. Francesco* . . D.5.
13. *di S. Giov. Battista* . D.3.
14. *dei SS. Giov. e Paolo* B.3.4.
15. *S. Giustina* . . C.5.
16. *di Sª Maddalena* D.5.
17. *di Sª Mª Maggiore* C.3.
18. *di Sª Mª in Porto* F.6.
19. *di Sª Mª dei Suffragi* D.4.
20. *S. Michele in Africisco* D.4.
21. *dei Cappuccini* . B.4.5.
22. *Oratorio di Sª Mª in Cosmedin* E.4.
23. *dello Spirito Santo (S. Teodoro)* E.3.4.
24. *di S. Vittore* . . . D.2.

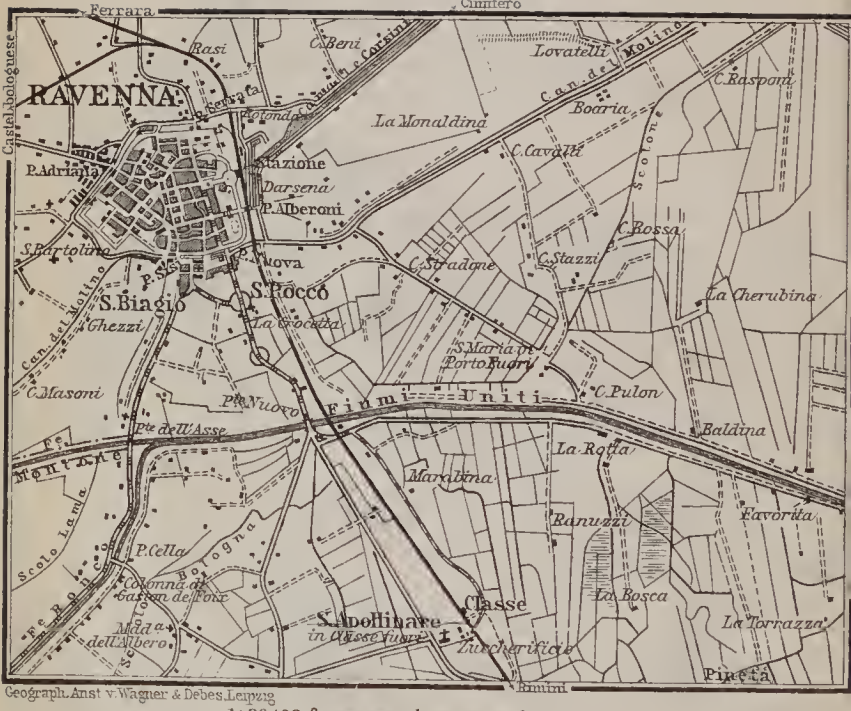
25. *Congregazione di Carità* . . D.4.
26. *Convento di Sª Chiara* . F.5.
27. *Mausoleo di Galla Placidia* C.2.
28. *Ospedale civile* . E.F.4.

Palazzi:

29. *Arcivescovile* . C.5.
30. *Municipale* D.4.
31. *Ginanni-Fantuzzi* C.5.
32. *Governativo* D.4.
33. *Lovatelli* D.7.
34. *Cassa di Risparmio* D.4.
35. *Rasponi ora Albergo Byron* D.5.
36. „ *antico Balbi* . C.5.
37. „ *dalle Teste* . C.4.
38. *Spreti ora Argelli* . D.3.
39. *di Teodorico* . E.5.
40. *Seminario Arcivescovile* C.5.
41. *Sepolcro di Dante Alighieri* D.5.
42. *Torre Comunale* . . . D.3.
43. *Teatro Comunale Alighieri* . D.4.

Geograph. Anstalt von

Wagner & Debes Leipzig.


Ferrara
Cimitero
Castel Bolognese
RAVENNA
Rasi
C. Beni
Lovatelli
Molino
C. Rasponi
Rotonda
La Monaldina
Boaria
C. Cavalli
P. Adriana
Stazione
Darsena
P. Alberoni
C. Rossa
S. Bartolino
C. Nuova
C. Stradone
C. Stazzi
La Cherubina
S. Biagio
S. Rocco
Ghezzi
La Crocetta
S. Maria in Porto Fuori
C. Masoni
C. Pulon
Fiumi Uniti
Pte Nuovo
Pte dell'Asse
Baldina
La Rotta
Maradina
Ranuzzi
Favorita
P. Cella
Colonna di Gaston de Foix
La Bosca
S. Adollinare
in Classe Vecchia
Classe
La Torrazza
Pineta
Rimini
Geograph. Anst v. Wagner & Debes Leipzig
1:86.400
Chilometri

Farther on is the Piazza Venti Settembre (Pl. C, 4), with a *Granite Column* of 1609. We now follow the Via Cavour to the N. and W., and then the Via Cesare Grossi to the right, leading to the church of —

***San Vitale** (Pl. C, 3), an octagonal building, with a dome formed of earthen vases, an E. choir-niche, and a W. vestibule. It was built in the reign of Theodoric by Archbishop Ecclesius, and consecrated by St. Maximian in 547. It served as a model to Charlemagne for the cathedral of Aix-la-Chapelle, and is interesting on account of both its structure and the admirable Byzantine mosaics it contains.

The Interior was restored and purged of unsightly additions in 1898-1902 (save that the frescoes in the dome are still of the baroque period). The lower parts of the eight pillars which divide the church into a central space and an ambulatory are cased in Numidian marble. The pavement has been raised about $2^1/_2$ ft. above the original level. The *Mosaics* in the choir-niche represent, below, on the right and left, Emp. Justinian and his consort Theodora, with their suite, and Archb. Maximian beside the emperor; above is Christ enthroned on the globe, with St. Vitalis on the right and St. Ecclesius on the left. The *Altar* is of translucent oriental alabaster. By the entrance to the choir are two fine Roman *Reliefs* from a temple of Neptune. In the ambulatory, and in the Cappella Sancta Sanctorum (right of the entrance), which was restored in 1904, are several early Christian sarcophagi. To the left of the entrance we pass through a vault, decorated in stucco (6th cent.), to a modern staircase which ascends in the S. clock-tower to the gallery.

The custodian of San Vitale also shows the **Burial Chapel of Galla Placidia** (Pl. 27; C, 2; near S. Vitale; fee 30 c.), erected about 440 in the form of a Latin cross, with a dome. The interior (restored in 1898-1902), the pavement of which has gradually risen about 5 ft. above the original level, is decorated with **Mosaics* in the antique style of the 5th cent.; these are among the finest in Ravenna: a Cross, symbols of the Evangelists, and figures of Apostles on a blue ground; specially admirable is Christ as a young shepherd (over the door). At the back is the marble *Sarcophagus of Galla Placidia* (d. 450), which was gutted by fire in 1577; also those of Emp. Constantius III. and Valentinian III., all now empty.

To the S.W. of Piazza Venti Settembre is the **Cathedral** (Pl. C, 5; *Sant' Orso*), built in 1734-44 on the site of a church with double aisles founded by Bishop Ursus (d. 396), of which only the round campanile and the crypt (inaccessible) now remain. In the interior (2nd chapel on the right, and right transept) are several early-Christian marble sarcophagi. On the high-altar, an ancient silver cross, much restored; in the ambulatory, fragments of a choir-screen (5th cent.).

Adjoining the cathedral is the **Baptistery of the Orthodox** (Pl. C, 5; custodian, Via del Battistero 2; fee 30 c.), of the 5th cent. Inside the dome are **Mosaics* (partly restored) of the same period, the oldest and finest in Ravenna, representing the Baptism of Christ.

The upper wall-arcades are embellished with figures of prophets (?) in stucco, and below them are mosaics. The font is of the 16th cent., but its enclosure is ancient. — The **Archiepiscopal Palace** (Pl. C, 5) contains on the first floor, to the left, the *Sala Lapidaria*, with a collection of ancient and early mediæval objects (sacerdotal robes of the 11th cent., inscriptions, etc.). Adjacent is a *Chapel*, with fine mosaics of the 5th cent., and the so-called throne of Archbp. Maximian (p. 109), with reliefs in ivory, of the 6th cent. (more probably a throne presented by the Doge of Venice to Emp. Otho III. in 1001).

At the beginning of the Via Alfredo Baccarini, which leads to the Porta S. Mamante, No. 3, on the right, is the *Accademia di Belle Arti* (Pl. D, 5), containing a gallery of pictures and sculptures (open 9-2; fee $^1/_2$ fr.), and No. 5 is the secularized Camaldulensian monastery of **Classe**, now the *Museo Nazionale* (Pl. D, 6; open free, 9-3, Sun. and holid. 9-12). The collections, occupying the old cloisters and the imposing baroque church, comprise ancient inscriptions, fragments of Roman buildings and sculptures, early-Christian sarcophagi, mediæval and modern sculptures, objects in ivory and carved wood, the remains of a sumptuous suit of armour (said to be Theodoric's), etc. On the first floor is the *Biblioteca Comunale*, which has some valuable old MSS. (week-days, 10-2; closed 1st-15th Sept.).

A little way N.E. is the Piazza Byron (Pl. D, 5), in which are the *Palazzo Rasponi* (Pl. 35; now Hôt. Byron), where Lord Byron lived in 1819, and the church of *San Francesco* (Pl. 12). Adjoining the church on the N is *Dante's Tomb* (Pl. 41), with a long Latin inscription of 1357, renewed in 1780. When exiled from Florence the poet obtained an asylum from Guido da Polenta at Ravenna, where he died in 1321.

Farther E., in the Corso Gius. Garibaldi (p. 111), is the basilica of ***Sant' Apollinare Nuovo** (Pl. E, 4, 5), erected after 500 by Theodoric as an Arian cathedral, but ceded to the Roman Catholics in 560. The atrium and the apse were removed in the 16th and 18th cent.; but the nave, with its 24 marble columns from Constantinople, and mosaics of the 6th cent., restored in 1899, still presents a rare example of church decoration (apart from the ceiling) of the early-Christian period.

The Mosaics represent: (left wall) the Roman seaport of Classis; (right) Ravenna with its churches and the palace of Theodoric, and saints in Byzantine costume; above them, teachers of the church; and, still higher, scenes from the New Testament, 13 on each side. The last chapel on the left contains an antique marble chair (bishop's throne) and a portrait in mosaic of Emp. Justinian on the wall. At the altar are four porphyry columns from the ancient ciborium.

A few paces farther S., at the corner of Via Alberoni, are a few relics of the *Palace of Theodoric* (Pl. 39; E, 5), which down to 1098 lay on the sea-shore. They consist of a narrow façade with

round-arched blind arcades and a central niche in the upper story, and the bases of two round towers, all freely restored in 1898. (Key at the Sacristy of S. Apollinare; 30-50 c.)

We follow the Corso Gius. Garibaldi N. to the Piazza Anita Garibaldi, then the Via Luigi Carlo Farini (p. 108) to the left, and the Vicolo degli Ariani to the right. Here are situated the basilica of *Spirito Santo* (Pl. E, 3, 4), built by Theodoric for the Arian bishops, and the old **Baptistery of the Arians**, afterwards *Santa Maria in Cosmedin* (comp. p. 258), with a dome adorned with mosaics of the 6th cent., much restored (Baptism of Christ; key kept by the custodian of Spirito Santo).

At the N. end of the Corso Gius. Garibaldi is the *Porta Serrata* (Pl. D, E, 1), outside which, $^1/_2$ M. E., beyond the railway (where the custodian's lodge is on the left; fee 50 c.), is the ***Tomb of Theodoric** (Pl. G, 1), probably erected by Theodoric himself about 520, and afterwards converted into the R. Catholic chapel of *Santa Maria della Rotonda*. The building is a decagon in the style of an ancient Roman tomb, in two stories, with a flat dome, 36 ft. in diameter, consisting of a single huge block of stone. The receding upper story was once flanked with a colonnade, remains of which are now preserved in the interior. The two flights of steps were added in 1774.

Sant' Apollinare in Classe, 3 M. S.E. of Porta Nuova (see small map, p. 109), may be reached by carriage (one-horse, 3-4 fr. there and back; p. 108), or by the Rimini line (60, 45, 35 c.).

***Sant' Apollinare in Classe Fuori**, with its vestibule and round campanile, begun under Archbp. Ursicinus (535-38) outside the gates of Classis, the sea-port afterwards destroyed by the Lombards, was consecrated in 549 by St. Maximian and restored in 1779 and again since 1904. It is the largest and finest early-Christian basilica in existence.

The spacious Interior (50 c.), with its 24 columns of Greek marble and open mediæval roof, is most impressive. The walls, once encrusted with marble below and mosaics above, have been covered since the 18th cent. with portraits of 131 bishops and archbishops of Ravenna. An inscription in the centre of the left wall records the penance done here by Emp. Otho III. in 1001. The aisles contain sarcophagi of archbishops from the 6th to the 8th century. The crypt, restored in the 12th cent., has a window with an ancient bronze grating (visible outside also). — The half-dome of the tribuna and the rood-arch are adorned with restored mosaics (6-7th cent.): a large Cross on a blue ground, the Transfiguration, St. Apollinaris, Sacrifices of Abel, Melchisedech, and Abraham, and symbolical scenes.

In the distance are relics of the once famous pine-grove *(Pineta)* of Ravenna.

19. From Bologna to Pistoia and Florence.

82½ M. Railway. *Rapide* (with dining-car) in 3, express in 3½ hrs. (17 fr., 11 fr. 90 c.); ordinary trains in 4¾-6 hrs. (15 fr. 45, 10 fr. 80, 6 fr. 95 c.). — This boldly constructed line affords fine views of the valleys and gorges of the Apennines (chiefly to the left), and later of the rich plains of Tuscany.

Bologna, p. 100. — The train crosses the *Reno* (p. 101), and ascends its bank, not far from the Monte della Guardia (p. 107). — Beyond (6 M.) *Casalecchio di Reno* the valley contracts. — 12 M. *Sasso;* 17 M. *Marzabotto*, with the remains of an Etruscan town. From this point to Porretta, 22 tunnels. — 29 M. *Riola;* on the left rise the abrupt peaks of *Monte Ovolo* and *Monte Vigese*. Prettily situated on the right bank is the château of *Savignano*. — 37 M. *Bagni della Porretta* (1155 ft.), with sulphur-springs. The romantic ravine of the Reno above Porretta abounds in waterfalls in spring.

46 M. *Pracchia* (2030 ft.), the highest point on the line. We penetrate the watershed between the Adriatic and the Tyrrhenian Sea by a tunnel 1½ M. long, and enter the valley of the *Ombrone*, which we cross by a lofty viaduct. Tunnels and viaducts in rapid succession. Superb views. — At (50½ M.) *Corbezzi* the superb and fertile plain of Tuscany is revealed. Far below lies Pistoia.

61 M. *Pistoia* (p. 132). — Thence to (82½ M.) *Florence*, see p. 132.

II. LIGURIA, TUSCANY, UMBRIA.

20. Genoa 113
21. From Genoa to Ventimiglia. Riviera di Ponente . . 122
22. From Genoa to Pisa. Riviera di Levante 124
23. Leghorn. Pisa. From Pisa to Florence 127
24. Florence 133
    a. Piazza della Signoria and neighbourhood. The Uffizi Gallery, 140.
    b. Via Calzaioli, Or San Michele, Piazza del Duomo, Piazza Vittorio Emanuele, 148.
    c. Northern Quarters: San Lorenzo, San Marco, Accademia, Archæological Museum, 154.
    d. Eastern Quarters: Bargello and Santa Croce, 159.
    e. Western Quarters: Santa Trinità, Santa Maria Novella, 163.
    f. Left bank of the Arno, 166.
    g. Environs: Viale dei Colli, Certosa, Cascine, Fiesole, 170.
25. From Pisa to Rome by the Maremme 173
26. From Florence to Empoli, Siena, and Chiusi . . . 174
27. From Florence to Terontola, Perugia, Foligno, and Orte (Rome) 181
28. From Florence to Terontola, Chiusi, Orvieto, Orte, and Rome 189
    From Attigliano by Viterbo to Rome, 191.
29. From Bologna to Foligno (Rome) by Falconara, or to Naples by Ancona and Foggia 191
    From Faenza to Florence, 192.

20. Genoa.

Railway Stations. 1. The principal is the *Stazione Piazza Principe* (Pl. B, 2; Restaurant, déj. 2-3, D. 3-4 fr.), on the N.W. side of the city, where hotel-omnibuses and cabs (tariff, see p. 114) are in waiting. — 2. *Stazione Piazza Brignole* or *Orientale* (Pl. I, 6, 7; Restaurant), on the E. side of the city, connected with the chief station by means of a tunnel below the higher parts of the town: stopping-place for the Spezia and Pisa trains, and starting-point of the local trains. — *Town Offices* (p. xiii): *Fratelli Gondrand*, Galleria Mazzini 41 (p. 118; sleeping-berths); *Thos. Cook & Son*, Piazza della Meridiana 17 (Pl. E, 4).

Hotels (comp. p. xvii; most of them in noisy situations; opinions as to their merits vary). Eden Palace Hotel (Pl. b; G, 5), Via Serra 6-8, below Acquasola (p. 121) and not far from the E. Station, quiet, with pleasant garden, R. from 6, B. 1½, déj. 3½-4½, D. 5-7 fr.; Gr. H. de Gênes (Pl. f; E, 5), by the Teatro Carlo Felice, R. from 5, L. ¾, B. 1½, déj. 4, D. 6-7, omn. 1 fr.; H. Miramare (Pl. mi; A, 2), Via Pagano Doria, above the chief station, R. from 5 fr.; Gr. H. des Princes, Via Balbi (Pl. C, 2), R. from 5, B. 1½, déj. 4, D. 6, omnibus 1 fr.; Gr. H. Savoie (Pl. s; C, 2), above Piazza Acquaverde, close to the chief station, R. 4-8, B. 1½, déj. 3½-4, D. 5-6 fr.; Gr. H. Isotta (Pl. a; F, 5), Via Roma 5-7, R. from 4, B. 1½, déj. 3½, D. 5, omn. 1½ fr.; *Bertolini's Bristol Hot.

(Pl. p; F, 6), Via Venti Settembre 35, R. 6-10, B. $1^1/_2$, déj. 5, D. 7, omn. $1^1/_2$ fr.— H. de la Ville (Pl. d; D, 4), Via Carlo Alberto, R. from 4, B. $1^1/_2$, déj. $3^1/_2$, D. 5, omn. 1 fr.; Modern Hotel (Pl. v; F, 6), Via Venti Settembre 40, R. from 4, B. $1^1/_2$, déj. $3^1/_2$, D. 5, omn. 1 fr., well spoken of; H. de Londres (Pl. h; C, 2); H. Continental (Pl. l; E, 4), Via Cairoli 1-3, R. $3^1/_2$-6, B. $1^1/_2$, déj. 3, D. 4-5, omn. 1-$1^1/_4$ fr.; H. Méditerranée (Pl. z; F, 6), Via Venti Sett. 24, R. from 3, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr.; H. Britannia (Pl. y; C, 2), Via Balbi, R. 3-6, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$ fr. — Less pretending: H. Smith (Pl. E, D, 5; Engl. landlord), Piazza Caricamento, R. $2^1/_2$-4, B. $1^1/_4$, déj. 3, D. 4, omn. 1 fr., good; H. de France (Pl. g; D, 5), Piazza Banchi, R. 3-4, déj. 3, D. 4 fr.; H. Central (Pl. c; F, 5), Via San Sebastiano 8, R. 3-4, B. $1^1/_4$, déj. 3, D. 4, omn. $^3/_4$-1 fr.; H. Métropole (Pl. o; F, 5), Piazza Fontane Marose, R. 2, B. 1, déj. 3, D. 5, omn. 1 fr.; H. Royal (Pl. k; C, 2), Piazza Acquaverde, R. from 4, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$, omn. $^1/_2$ fr., well spoken of; H. Imperial (Pl. im; F, 6), Via Venti Settembre 30, R. 3-$4^1/_2$ fr.; H. Helvetia (Pl. r; D, 3), Piazza Annunziata, R. from $2^1/_2$, D. $3^1/_2$ fr.; H. Victoria (Pl. t; D, 3), same piazza; H. Confidenza (Pl. m; F, 5), Via S. Sebastiano 11, R. $2^1/_2$ fr., commercial; Regina Hotel (Pl. q; F, 6), Vico di S. Defendente; H. Concordia (Pl. n; F, 5), Via S. Giuseppe, R. 3-$3^1/_2$, omn. 1 fr.; Unione, Piazza Campetto 9, R. 2 fr.; Alb. Nazionale (Pl. u; D, 4), Via Lomellini 14, R. $2^1/_2$-3 fr., B. 60 c.; Lloyd-H. Germania, Via Carlo Alberto 39, R. from 2 fr., unpretending.

Cafés (comp. p. xix): **C. Roma*, Via Roma, and *C. Milano*, Galleria Mazzini, both restaurants also; *C. Andrea Doria*, Via Roma, groundfloor of the Prefettura.— Beer, etc.: *Giardino d'Italia*, Piazza Corvetto (Pl. F, G, 5), near the Acquasola, with garden; *Bavaria*, Via Venti Settembre, corner of Via Ettore Vernazza; *Gambrinus*, *Monsch*, both in Via San Sebastiano (Pl. F, 5); *Augustinerbräu*, Piazza Corvetto.

Cabs. One-horse, per drive (E. as far as the Bisagno, W. to the lighthouse) 1, at night $1^1/_2$ fr.; per hour 2 or $2^1/_2$ fr., each $^1/_2$ hr. more 1 or $1^1/_4$ fr.; to *Nervi* or *Pegli* 5 fr., there and back, incl. $^1/_2$ hr. stay, $7^1/_2$ fr. — Two-horse cabs, $^1/_2$ fr. more in every case. — Night-fares are due from 9 p.m. (Oct.-Mar. 7 p.m.) until the street-lamps are turned out. — Small luggage inside the cab free; each trunk 20 c.

Tramways (comp. p. xiv; electric). The chief points of departure and intersection are the Piazza Deferrari (Pl. E, 6; p. 118), Piazza Corvetto (Pl. F, G, 5; p. 120), and Piazza Caricamento (Pl. D, 5, 4; p. 116). The lines most useful for tourists are: 1. (white): From *Piazza Caricamento* to Piazza Deferrari, Piazza Corvetto, Piazza Brignole (Pl. H, 6), and *Via Galata* (Pl. H, 6, 7; 10 c.). — 2. (white and red): From *Piazza Deferrari* to Piazza Corvetto, Piazza Manin (Pl. I, 4), Via di Circonvallazione a Monte (station by S. Niccolò, p. 121), Piazza Acquaverde (Pl. B, C, 2), and *Piazza Principe* (Pl. B, 2; 25 c.). — 3. (white and yellow): From *Piazza Deferrari* to Piazza Corvetto, Corso Andrea Podestà (Pl. F, G, 6, 7), Via Gal. Alessi, and *Piazza Carignano* (Pl. E, 8; 10 c.). — 4. (white and yellow): From *Piazza Caricamento* (Pl. D, 5, 4) to Piazza Deferrari, Piazza Corvetto, Corso And. Podestà, and *Via Corsica* (Pl. E, F, 8, 9; 10 c.). — 5. (red): From *Piazza Deferrari* to Piazza Corvetto, Piazza Manin (Pl. I, 4), Via Montaldo (Pl. I, 1), to the *Campo Santo* (p. 122; 20 c.). — 6. (blue): From *Piazza Deferrari* to Piazza Corvetto, then through tunnels to Piazza Portello (Pl. F, 4) and Piazza della Zecca (Pl. D, E, 3), and by the Via Balbi to Piazza Acquaverde and *Piazza Principe* (Pl. B, 2; 10 c.). — 7. (white and blue): From *Piazza Deferrari* by the Via Venti Settembre (Pl. F, G, 6, 7), Via Canevari (Pl. I, K, 6-4), Campo Santo, and Doria to *Prato* (35 c.). — 8. (red): From *Piazza Deferrari* by the Via Venti Settembre, Ponte Pila (Pl. H, I, 7), S. Francesco d'Alharo, Sturla, Quarto, and Quinto to *Nervi* (p. 125; in 50 min.; 45 c.). — 9. (white and red): From *Piazza Raibetta* (Pl. D, 5) by the Circonvallazione a Mare, Ponte Pila, to the *Stazione Orientale* (Pl. H, I, 6, 7; 10 c.). — 10. (white and green): From *Piazza Caricamento* (Pl. D, 5) by Via Carlo Alberto and Piazza Principe (Pl. B, 2) to *S. Pier d'Arena* (20 c.); thence to Corni-

gliano (25 c.), Sestri Ponente (35 c.), Multedo, Pegli (65 c.), and *Voltri*, or up the valley of the Polcévera to *Pontedécimo* (p. 49).

Theatres (comp. p. xxi): *Teatro Carlo Felice* (Pl. E, F, 5), in winter only; *Politeama Genovese* (Pl. F, G, 4), near the Villetta Dinegro.

Post Office (comp. p. xxv): Galleria Mazzini (Pl. F, 5), open 8 a.m. to 9 p.m.; new building in Piazza Deferrari projected. — **Telegraph Office** (Pl. E, 6), Palazzo Ducale, Piazza Deferrari.

Bankers, *Granet, Brown, & Co.*, Via Garibaldi 7; *Credito Italiano*, Via S. Luca. — *Money Changers* abound near the Borsa.

Consuls. British Consul General, *William Keene*, Via Palestro 8; American Consul, *David R. Birch.*

Physicians: *Dr. Breiting*, Corso Solferino 20; *Dr. Wild*, Via Assarotti 11; *Prof. Giov. Ferrari*, Via Assarotti 12 (all speak English). — *Protestant Hospital*, Salita San Rocchino, supported by the foreigners in Genoa (physician, Dr. Breiting).

English Churches. *Church of the Holy Ghost*, Via Goito; services at 8.15, 11, and 5; chaplain, Rev. Edwin H. Burtt, M.A. — *Presbyterian Church*, Via Peschiera 4 (Rev. Donald Miller, D. D.); service at 11 a.m.

Collections (comp. p. xx):

Cathedral Treasury (p. 117), Mon. & Thurs. 1-4; ½ fr.

Palazzo Bianco (p. 119), daily, 11-4 (April to Sept. 10-4), 50 c.; Sun. & Thurs. 25 c.; last Sunday of each month free.

Palazzo Durazzo-Pallavicini (p. 119), daily, 11-4 (fee ½-1 fr.).

Palazzo Rosso (p. 118), daily, except Tues., Sun., and holidays, 11-3, free.

Two Days. 1st Day: *Harbour* (p. 116); *Cathedral* (p. 117); *Piazza Deferrari* (p. 118); *Via Garibaldi* (p. 118), and visit the *Palazzo Rosso* (p. 118) or *Palazzo Bianco* (p. 119); *Via Balbi* (p. 119); afternoon, *Lighthouse* (p. 120). — 2nd Day: *Villetta Dinegro* (p. 120); *Corso Andrea Podestà* (p. 121); *Santa Maria di Carignano* (p. 121); *Via di Circonvallazione a Mare* (p. 121); *Campo Santo* (p. 122) and *Castellaccio* (p. 121). — Excursion to *Pegli* and the *Villa Pallavicini* (p. 122; closed on Frid.), see p. 122; or to *Portofino-Kulm*, see p. 125 (to which motor-cars run; office Via Garibaldi 11).

Genoa, Italian *Genŏva*, French *Gênes*, with 155,900 inhab., the seat of a university and an archbishop, headquarters of the 4th Italian army-corps, and the chief seaport of Italy, is situated on sunny slopes rising from the Mediterranean in a wide semicircle. The old town is a net-work of steep, narrow lanes, lined with many-storied buildings, but the modern quarters have broad and regular streets. Since the 17th cent. the city has been protected on the landward side by a rampart, over 9 M. long, which extends from the lighthouse on the W. side up to Forte Castellaccio (p. 121), and thence down to the valley of the *Bisagno* on the E. The heights around the town are crowned with detached forts.

Genoa, one of the oldest seaports on the Mediterranean, first gained political independence after the naval battle of Meloria in 1284, which destroyed the naval supremacy of Pisa (p. 129). Her activity in the Crusades secured for Genoa a busy trade with the Levant. She had settlements (a very frequent source of wars and feuds) at Constantinople, in Syria and Cyprus, and at Tunis, and even threatened Venice in the Adriatic until she was signally defeated by the Venetians at the battle of Chioggia (p. 73) in 1380. Although the revolution of 1339 overthrew the domination of the nobility, and gave the supreme power to an elective doge, the city

was rent for nearly two centuries by the bloody feuds of its great families. At length, in 1528, Andrea Doria (p. 120) restored peace by the establishment of a new oligarchic constitution. The power of Genoa was, however, on the wane. The Turks conquered her Oriental possessions one after another; in 1684 the city was bombarded by the fleet of Louis XIV. of France; and in 1746 the Imperial troops occupied the city for several months. In 1797 the aristocratic government of Genoa was superseded by the 'Ligurian Republic', established by Napoleon, but in 1805 the city was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

The matchless situation of Genoa, her splendid harbour, and the glorious past of her famous Republic, to which numerous palaces still bear witness, have ever profoundly impressed her visitors. Her most distinguished architect was *Galeazzo Alessi* (1512-72), a native of Perugia, whose palaces, with their effective vestibules and staircases, are most ingeniously adapted to their sloping sites, and have become a typical feature of the city. The native school of art never attained great importance, but several of the palaces possess admirable family-portraits, painted here by *Rubens* (1606-8) and later by *Van Dyck*.

The **Harbour** comprises, first, the old inner basin (*Porto;* Pl. A, B, C, 4), enclosed by the Molo Vecchio on the S.E. side, which is said to date from 1134, and the Molo Nuovo (Pl. A, 7), on the S.W. side, built in the 18th cent.; secondly, the *Porto Nuovo* (Pl. A, B, C, 6-8), constructed since 1877, with the aid of a munificent donation from the Marchese Deferrari, Duke of Galliera (d. 1876); thirdly, an outer basin *(Avamporto)* for war-vessels; and lastly a new coaling-harbour, the *Bacino Vittorio Emanuele III.* A large proportion of Genoa's maritime trade is carried on by British and German vessels.

The way to the harbour from the railway-station lies across the Piazza Acquaverde (p. 120) and down the narrow Via San Giovanni (Pl. C, 2) towards the S., leading past the small early-Gothic church of *San Giovanni Battista,* or *di Prè,* to the Piazza della Commenda (Pl. B, C, 2).

Skirting the Piazza della Commenda, the busy Via Carlo Alberto (Pl. C, D, 2-4) leads W. to the *Dogana* (Pl. B, 2), or custom-house, to the *Ponte Federico Guglielmo,* the pier of the ocean-steamers, and to the Palazzo Doria (p. 120) and the great lighthouse (p. 120). In the opposite direction, S.E., the same street leads past the *Magazzini della Dársena,* formerly the marine arsenal, and the old *Dársena* (Pl. C, 3), or war-harbour, to the —

Piazza Caricamento (Pl. D, 4, 5), in which rises a bronze statue of *R. Rubattino* (1809-72), the Genoese ship-owner. On the S. side of the square is the Gothic *Palazzo di San Giorgio,* erected about

1260, and occupied later by the Banca di San Giorgio, which was founded in 1407, once most important as a creditor of the state. It now contains the offices of the harbour authorities. The great hall is adorned with marble statues of 21 famous Genoese of the 15-16th cent. — Farther on is the *Deposito* or *Porto Franco*, with its warehouses for goods in bond. (Visitors admitted.) A little to the W. of this point is the *Porta del Molo* (Pl. C, 5), built by Gal. Alessi in 1550, which gives access to the Molo Vecchio and the new *Magazzini Generali*.

The Via Vittorio Emanuele (Pl. D, 5), skirting the E. side of the free harbour, leads S.W. to the Piazza Cavour (Pl. D, 6), to the S. of which begins the Via di Circonvallazione a Mare (p. 121). — From the Piazza Cavour we may ascend S.E. to the fine old church of *Santa Maria di Castello* (Pl. D, 6), built on the site of the Roman citadel. — The Via San Lorenzo ascends from the Via Vitt. Emanuele to the cathedral (see below).

In Piazza Bianchi, near the Banca di San Giorgio, is the **Borsa** (*Loggia de' Banchi*, or Exchange; Pl. D, 5). — The narrow Via Orefici (Pl. D, E, 5), with its goldsmiths' shops, continued by the Via Luccoli, lead from the Borsa E. to the Piazza Fontane Marose (p. 118). — To the S. of the Borsa, passing the church of *San Pietro de' Banchi* (1583), we soon reach the Via San Lorenzo, which leads to the left to the Piazza San Lorenzo (Pl. D, E, 5) and the cathedral of —

San Lorenzo (Pl. E, 5, 6), founded in 985, rebuilt in the Gothic style in 1307, and in 1567 provided with a Renaissance dome by Gal. Alessi. The choir was modernized in 1617. The façade, formed of alternate courses of black and white marble, is French Gothic in its lower part. Of the recumbent lions flanking the steps the two lower are modern. The nave has been restored since 1896; the Romanesque side-portals are of the 12-14th cent.; on the right side is a small Gothic oriel of 1402.

In the interior, on the left, is the Cappella San Giovanni Battista (1448-96), tastefully decorated externally, where a sarcophagus of the 13th cent., under the altar, is said to contain the remains of John the Baptist. The six fine statues at the sides are by *Matteo Civitali*, the Madonna and John the Baptist by *Andrea Sansovino* (1503), the canopy and other sculptures by *Giac.* and *Gugl. della Porta* (1532). The chapel to the right of the choir contains a fine Crucifixion by *Fed. Baroccio* (covered). Note in the choir the charming Renaissance stalls of 1514-46. — The sacristy contains the treasury (adm., see p. 115), where we are shown the *Sacro Catino*, an Oriental vessel of crystal captured in the Crusades.

To the left of the cathedral is a Romanesque cloister (12th cent.).

The Via San Lorenzo next leads to the Piazza Umberto Primo and to *Sant' Ambrogio* (Pl. E, 6), a Jesuit church of 1589, profusely decorated, containing pictures by Rubens and Guido Reni. The **Palazzo Ducale** (Pl. E, 6), once the palace of the Doges, of the 16th cent., modernized in 1777, now contains the municipal and telegraph offices.

The short Via Sellai leads to the left from Piazza Umberto I

to the Piazza Deferrari (Pl. E, F, 6), the great centre of traffic (tramways, see p. 114), recently enlarged by the removal of several houses, on the site of which the new Borsa and the new post-office are being built. To the E. of it runs the new Via Venti Settembre, a busy street with arcades and many shops. On the N. side of the piazza, which is adorned with an equestrian statue of *Garibaldi* by Rivalta (1893), are the *Accadémia di Belle Arti* and the *Teatro Carlo Felice* (p. 115).

The Salita di San Matteo leads N.W. from Piazza Deferrari to **San Matteo** (Pl. E, 5), a small Gothic church built in 1278, containing many memorials of the Doria family, inscriptions dedicated to whom cover the façade. The interior was altered in 1530 by the Florentine *Montórsoli* and his assistants; he also executed the whole of the sculpture, notably the organ-front. In the chapel under the high-altar is the tomb of Andrea Doria (p. 120). Note, to the left of the church, the beautiful early-Gothic cloisters of 1308-10.

To the N.E. of the Piazza Deferrari are two broad and busy streets: to the right the Via Roma (Pl. F, 5), in which there are several entrances to the *Galleria Mazzini* with its attractive shops, leads to the Piazza Corvetto (p. 120); to the left the short Via Carlo Felice leads past the *Palazzo Pallavicini* (No. 12; now *Durazzo*) to the Piazza delle Fontane Marose (Pl. F, 4, 5). No. 17 here is the *Pal. della Casa*, originally *Spinŏla* (15-17th cent.), and No. 27 the *Pal. Lodovico Stefano Pallavicini*.

From the Piazza delle Fontane Marose a line of streets laid out in the 16th and 17th cent., *Via Garibaldi*, *Via Cairóli*, and *Via Balbi*, runs N.W. to the Piazza Aequaverde (p. 120). These are the chief thoroughfares of the older quarters and contain the finest palaces. As these mansions look into narrow streets, where ornate façades would not have been seen to advantage, the architects expended the whole of their skill upon the interiors, where they have created vestibules, colonnades, and staircases of unrivalled grandeur.

The oldest of these streets, once the Via Nuova, now Via Garibaldi (Pl. E, 4), dates from the time of *Gal. Alessi*, by whom most of the palaces were built. No. 9, on the right, formerly Pal. Doria Tursi, now the *Pal. Municipale* (Pl. E, 4), built by a younger master of the same school, possesses an interesting court and staircase.

No. 18, on the left, is the **Palazzo Rosso** (Pl. E, 4), so named from its red colour, erected in the second half of the 16th cent., and formerly the property of the Brignole-Sale family. The last member of that family, the widow (d. 1889) of the Duca di Galliera, presented the palace with its library and picture-gallery to the city. The *Galleria Brignole-Sale Deferrari* is on the third floor and contains several fine family portraits. Adm. see p. 115; catalogues open to inspection.

The rooms are decorated with ceiling-paintings of the 17th and 18th cent., after which they are named. The first four chiefly contain pictures by Genoese painters, of whom the best was *Bern. Strozzi*, surnamed *Il Cappuccino* (1581-1644). In the 2nd Room or Alcova, adjoining

the 1st, are two family-portraits by *H. Rigaud* and one of the Duchess of Galliera by *Picasso*. — In the 5th Room, the Stanza della Primavera: *Paris Bordone*, Venetian lady; *Moretto*, The physician (1533); **A. van Dyck*, Marchese Ant. Giul. Brignole on horseback; *A. Dürer*, Portrait of a man (damaged; 1506); *Titian*, Philip II. of Spain. Wall of exit: *Van Dyck*, Portraits of father and son. Entrance-wall: *Van Dyck*, Marchesa Paola Brignole, Christ bearing the cross (an early work); *Paris Bordone*, Portrait of a man. — Rooms 6-8 contain pictures by *Guercino*, *Strozzi*, and *Caravaggio;* in the 8th are also a Holy Family by *Murillo* and a Holy Family by *Paris Bordone*. In the 9th Room: *Van Dyck*, Portraits of a youth and of a Marchesa Brignole with her daughter, full-length.

No. 13, nearly opposite to the 'red palace', is the 'white', the **Palazzo Bianco** (Pl. E, 4), erected in 1565-69, and also bequeathed to the city by the Brignole-Sale family. It now contains another *Galleria Brignole-Sale Deferrari*, open to the public (adm., see p. 115). The collection comprises views of Genoa, memorials of Columbus, ancient and modern sculptures, majolica, porcelain, and some good pictures, especially of the Netherlands schools.

Beyond the Piazza della Meridiana the Via Cairoli (Pl. E, D, 4) leads N.W., across the Piazza della Zecca (where the tunnel of tramway No. 6 diverges, see p. 116, and whence the Castellaccio cable-tram starts, see p. 121) to the Piazza dell' Annunziata (Pl. D, 3). The old Capuchin church of **Santissima Annunziata**, erected by *Giac. della Porta* in 1587, is preceded by a portal borne by columns, but the façade is unfinished. The interior is adorned with frescoes and richly gilded.

The handsome Via Balbi (Pl. D, C, 3, 2) was laid out by *Bart. Bianco* (1604-56), who built most of the palaces here. No. 1, on the right, is the **Palazzo Durazzo-Pallavicini**, built by Bianco, but altered in the 18th cent., with an imposing façade, fine vestibule, and superb staircase (left). On the first floor (bell to the right) is the *Galleria Durazzo-Pallavicini*, containing valuable portraits. Adm., see p. 115.

The collection fills nine rooms. Note, in Room II, *Rubens*, Silenus with Bacchantes (ca. 1608). In the next rooms, pictures by *Strozzi*, *Guercino*, *Guido Reni*, and *Tintoretto;* in the 4th, Marchese Ag. Durazzo, full-length. — In Room VI: *Domenichino*, The risen Christ appearing to his mother, Death of Adonis; *Van Dyck*, Boy in white satin, also Three children with a dog (damaged); *Rubens*, Philip IV. of Spain, full-length; *Ribera*, Weeping and laughing philosopher; *Van Dyck*, Marchesa Caterina Durazzo with two children (damaged). — In Room VIII: Small Dutch pictures. — Room IX: *Rubens*, Portrait of Ambrogio Spinola.

No. 4, on the left, is the *Palazzo Balbi-Senárega* (Pl. D, 3), begun early in the 17th cent. by Bart. Bianco, enlarged in the 18th, and still owned by the same family. Magnificent court, with a glimpse of the orangery.

Right, No. 5, is the **Palazzo dell' Università** (Pl. D, 3), built by Bianco as a Jesuit college, extended in 1782. The *Court and staircase are the grandest in Genoa.

Left, No. 10, **Palazzo Reale** (Pl. C, 3), erected in the 17th

cent. for the Durazzo family, purchased by the royal family in 1817, and restored in 1842, has fine staircases and balconies.

The Via Balbi ends at the Piazza Acquaverde (Pl. C, 2), the large square in front of the railway-station, where the electric cars on the Via di Circonvallazione a Monte and to Piazza Deferrari stop (comp. p. 114). On the N. side of the piazza, amid palm-trees, a marble *Statue of Columbus* was erected in 1862. The famous discoverer of America was probably born at Genoa about 1451, and died at Valladolid in 1506.

To the W. of the station is the Piazza del Principe (Pl. B, 2), where the tramways Nos. 2 and 4 (p. 114) terminate. A bronze monument, 39 ft. high, has been erected here in honour of the *Duke of Galliera* (p. 116). The **Palazzo Doria** (Pl. A, B, 2), designed in 1529 by *Montorsŏli*, and adorned with frescoes by *Perin del Vaga*, was presented to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92), as a country residence. The street passing the N. façade, on which a long Latin inscription extols the merits of the doge, and the railway below, have sadly spoiled the once magnificent garden of the palace.

The Via San Benedetto and Via Milano lead from the Palazzo Doria to the lighthouse. Midway, Piazza Dinegro, No. 41, to the right, is the *Palazzo Rosazza;* fine view from the belvedere in the park (adm. 1 fr.).

On the rocky headland between Genoa and San Pier d'Arena (p. 122), from which the *Molo Nuovo* projects into the sea, rises the great **Lighthouse** *(Lanterna)*, with its dazzling reflectors, 384 ft. above the sea, visible for some 50 miles. We may reach it by taking the tramway (No. 10; p. 114), which passes the Pal. Doria, as far as the tunnel. The tower (353 steps) may be ascended (1 fr.); but the extensive *Panorama of Genoa and the coast from the platform at the foot of the tower is also very striking. Evening light best.

The Piazza Corvetto (Pl. F, G, 5), to which the Via Roma (p. 118; Galleria Mazzini) leads from the S.W., and the Via Assarotti (p. 121) from the N.E., is the crossing-place of the tramways (mentioned at p. 114) Nos. 1-6. An equestrian *Statue of Victor Emmanuel II.*, in bronze, by Barzaghi, was erected here in 1886. On the W. side is the *Pal. Spinola*, of the 16th cent., now the prefecture. Near the N.W. end of the piazza is a marble statue of the Genoese *Mazzini* (1808-72), leader of the national agitation for the independence of Italy. — On the left is the tunnel of tram-line No. 6 (p. 114). Pleasant walks ascend hence N.W. to the —

***Villetta Dinegro** (Pl. F, 4; 240 ft.), a beautiful public park, the highest point of which affords a noble survey of city, harbour, and environs.

From the Piazza Corvetto we may ascend S.E. to the park of **Acquasola** (Pl. G, 5, 6; 138 ft.; band three times a week), which was laid out in 1837 on part of the inner ramparts of the city. From the S. end of the park we follow the tramway in the Corso Andrea Podestà to the church of *Santo Stefano,* situated on a terrace (Pl. F, G, 6; high-altar piece, Stoning of Stephen, by Giulio Romano, 1523; covered), cross the viaduct *(Ponte Monumentale),* and at the S. end of the Corso (Pl. F, G, 7; fine views) reach the Piazza Galeazzo Alessi (Pl. F, 8), whence the Via Galeazzo Alessi leads W. to the church of —

***Santa Maria di Carignano** (Pl. E, 8; 174 ft.), begun by *Galeazzo Alessi* in 1552, but not completed till 1603. It is a smaller edition of Michael Angelo's and Bramante's design for St. Peter's at Rome. The dome (highest gallery 370 ft. above the sea; 249 steps, easy and well lighted; sacristan 25 c.) commands a splendid survey of the city, harbour, and fortifications, the well-peopled coast, and the Mediterranean. Morning light best. — We may descend to the harbour on the N.W. side of the church by the *Ponte Carignano*, a viaduct 100 ft. in height, erected in 1718.

To the S.E. of the church we may descend to the Piazza Bixio (Pl. F, 8), with its statue of *Nino Bixio,* a Genoese comrade of Garibaldi, and thence by the broad Via Corsica to the *Via di Circonvallazione a Mare,* which under different names (Via Odone, Corso Aurelio Saffi; Pl. D, 6; E-H, 9, 10) skirts Genoa on the S.E. Tram No. 9; see p. 114.

The Via Assarotti (p. 120; tram No. 2; p. 114) ascends from the Piazza Corvetto, past the church of *S. Maria Immacolata* (1856-73), N.E. to the Piazza Manin (Pl. I, 4; 330 ft. above the sea). On the W. side of this piazza begins the **Via di Circonvallazione a Monte,** a fine route skirting the hills at the back of the town under various names (Corso Principe Amedeo, Corso Solferino, Corso Magenta, Corso Paganini), and leading to the *Spianata Castelletto* (Pl. E, 3), an admirable point of view. Next, under the name of Corso Firenze, it leads past the church and cable-car station of *San Nicolò* (Pl. E, 1) to the *Corso Ugo Bassi*, whence it descends under various names to the Piazza Acqnaverde (p. 120) in long windings, some of which the tramway cuts off by means of a tunnel.

From the Piazza della Zecca (Pl. D, 3; p. 119) the cable-tramway mentioned at p. 119 (every 10 min.) ascends through a tunnel to S. Nicolò (see above; 15 c.), and thence through orchards to the loftily situated **Castellaccio** (1020 ft). At the terminus is the *Café-Rest. Beregardo* (déj. 2½, D. 4 fr.), which commands a fine survey of the valley of the Bisagno. Higher up (3 min.) is the *Hôtel-Restaurant Righi* (1076 ft.; closed at present), the terrace and roof of which afford a superb *View of Genoa and the coast from Savona to the

promontory of Portofino. The view is still more extensive near the old *Forte Castellaccio* (1258 ft.), 10 min. higher up.

The **Campo Santo,** or *Cimitero di Staglieno* (open daily 9-6, in winter 10-5; tramways Nos. 5 and 7; p. 114), is one of the largest cemeteries in Italy. From the lower roctaugle in the valley of the *Bisagno*, with its sumptuous monuments in the recesses of the arcades, flights of steps and broad walks ascend to the upper galleries, the central point of which is a kind of temple in the style of the Pantheon.

21. From Genoa to Ventimiglia. Riviera di Ponente.

94½ M. Railway. Trains de luxe (fare 26 fr. 10 c.) and express (19 fr. 25, 13 fr. 50 c.) in 4¼-4¾ hrs; ordinary trains in 5½-7 hrs. (17 fr. 55, 12 fr. 30, 7 fr. 90 c.). — Steamers also ply between Genoa, San Remo, Monaco, and Nice. Agent at Genoa, 4 Via Roma.

The narrow strip of coast to the W. of Genoa, the Riviera di Ponente, presents a delightful series of landscapes, bold and lofty promontories alternating with wooded hills and richly cultivated plains with exotic vegetation, while numerous little seaports, churches, chapels, and ruined castles, with frequent glimpses of the blue and sparkling Mediterranean, impart life and variety to the scene. This region is justly regarded as one of the most beautiful and fascinating in Italy.

2 M. **San Pier d'Arena** or *Sampierdarena* (p. 49), the industrial W. suburb of Genoa, has 15,000 inhab. and many palaces. 3 M. *Cornigliano-Ligure* (Gr. H. Villa Rachel); 4½ M. *Sestri-Ponente,* with 17,200 inhab., dockyards, etc.

6 M. **Pegli** (*Gr. Hôt. Méditerranée, Gr. H. Savoie & Pegli,* both on the beach; *H. de la Ville,* by the station; *H.-P. Forbes,* English), a town of 6109 inhab., is a winter resort of nervous patients (English Church Serv.) and a sea-bathing place in summer.

The ***Villa Pallavicini** attracts numerous excursionists from Genoa. (Open 10-3, Sun. & holid. 9-2; closed on Fridays, Holy Thursday, Easter, Whitsunday, All Saints' Day, and Christmas. Entrance to the left of the station; visitors write their names in a book at the office and receive a guide; fee 1, a party 2 fr.) The visit takes two hours. The grounds, with their wealth of vegetation, afford charming views. A castle in the mediæval style, with a tower, stands on the highest point. A stalactite grotto with a subterranean piece of water is also shown; under the bridge we obtain a striking glimpse of the lighthouse of Genoa and the sea.

7½ M. *Prà;* 9 M. *Voltri* (pop. 13,000), at the mouth of the *Cerusa.* Numerous tunnels. 13 M. *Arenzano.* Splendid retrospect of Genoa. 15½ M. *Cogoleto;* 20 M. *Varazze;* 24½ M. *Albissóla,* at the mouth of the *Sansobbia,* birthplace of the famous popes Sixtus IV. and Julius II.

27 M. **Savona** (33 ft.), the Roman *Savo,* a seaport with 24,900 inhab., on the *Letimbro,* amidst lemon and orange groves. Junction for Turin (p. 41).

Geograph. Anstalt von Wagner & Debes, Leipzig

30½ M. *Vado.* — Nearing (32½ M.) *Bergeggi*, we have another view of the coast behind us. — 35½ M. *Noli*, a quaint old town in a charming situation; 42 M. *Finale Marina;* 47½ M. *Loano*, with a ruined castle. Near (49½ M.) *Ceriale* the mountains recede. 52½ M. *Albenga*, an old town of 4300 inhab. on the *Centa*, the Roman Albingaunum. To the left lies the rocky islet of *Gallinaria*. Fine views as the train rounds the promontory of *Santa Croce*.

57 M. **Alassio** (*Gr. Hôt. Alassio, Salisbury, Norfolk, Suisse, Méditerranée*, etc.), a small fishing-town with 4200 inhab., a health-resort of the English in winter, and of sea-bathers in summer.

58 M. *Laigueglia*. View of Capo Santa Croce, looking back. Then a long tunnel through *Capo delle Mele*. 65½ M. *Diano Marina*, centre of the great earthquake of 1887. Beyond *Capo Berta* the train enters a plain in which lie the two small seaports of (68 M.) *Oneglia* and (70 M.) *Porto Maurizio* (Riviera Palace Hot.). The latter, a provincial capital with 6800 inhab., lies picturesquely on a promontory amidst olive-groves.

73 M. *San Lorenzo al Mare*. On the right, several ancient watch-towers. 79 M. *Taggia*. Beyond a tunnel, on the right, is seen *Bussana Vecchia*, which the earthquake of 1887 destroyed. Then a tunnel under *Capo Verde*.

84 M. **San Remo.** — The Railway Station (*Restaur.*) lies on the W. bay, just outside the new town.

Hotels. (Most have gardens, but are closed in summer.) *On the W. Bay*, in an open situation: *West End Hotel, Corso Matuzia; *Gr. Hôt. Royal, Gr. Hôt. des Anglais, both in the Corso dell' Imperatrice; Continental Palace, Riviera Palace, H. Impérial, and H. de Londres, all in the Corso Matuzia, on the sea. — Less expensive: *H.-P. Paradis & de Russie; by the Corso dell' Imperatrice; H. Bristol, Strada Regina Margherita. — *On the Corso degli Inglesi*, high above the sea, *Gr. H. Savoy, of the first class. — *Near the Station and in the New Town:* *Hôt. de Paris, Corso dell' Imperatrice; *H. de l'Europe et de la Paix; Hôt. Cosmopolitain, Excelsior H. Milan, H. Métropole & Terminus, all in the Via Roma, and open in summer; H. Central, Via Andrea Carli, with restaur., convenient for tourists; H. de la Reine, Corso dell' Imperatrice, by the Giardino Pubblico; H. National, Via Vitt. Emanuele. — *On the E. Bay*, sheltered and quiet: *Gr. H. Bellevue, *Gr. H. Méditerranée, and H. Victoria & de Rome, all in the Corso Felice Cavallotti; *Gr. H. de Nice, Corso Garibaldi; all of the first class. — H. Germania & Pens. Lindenhof, Via del Castillo.

English Churches: *All Saints'* and *St. John's* (Right Rev. Bishop Morley); services in both at 8, 11, and 3 (from Oct. to May).

Post and Telegraph Office, Via Roma, 14bis.

San Remo, a town with 17,100 inhab., the chief health-resort on the Italian Riviera, lies in the centre of a beautiful bay 5½ M. in length, and is sheltered from the N. by an almost unbroken circus of mountains. The old town with its crowded houses stands on a steep hill, the new lies on the alluvial land below. The *Via Vittorio Emanuele*, the main street, leads S.W. to the *Corso dell' Imperatrice*, the favourite promenade. The *Quay* and the *Madonna della*

Guardia (365 ft.) on *Capo Verde* (p. 123; 1 hr.) afford fine views. The hill-road, N. of the town, ascending from the W. bay *(Via Berigo* and *Via Borgo)* to the white, domed church of *Madonna della Costa,* and descending to the E. bay *(Via Peirogallo),* is also attractive.

Our train next passes under the *Capo Nero.* — $87^1/_2$ M. **Ospedaletti** (*Hôt. de la Reine; H. Suisse; H. Royal; H. Riviera,* etc.), one of the smaller Riviera resorts (Engl. Church Serv. in winter). We now soon come in sight of the palm-groves of —

91 M. **Bordighera.** — *Hôtel du Cap Ampeglio, *H. Angst, *H. Royal, *H. Belvedere, *H. Hesperia, all of the first class, beautifully situated in the Strada Romana; Iles Britanniques, Park Hotel, and others in the Via Vitt. Emanuele, the busy main street; H. Windsor & Beau Rivage, to the W. of the town. — The only hotels open in summer are the H. Cosmopolitum, near the station, and P. Jolie.

English Church: *All Saints'*, Via Bischoffsheim, services at 8, 10.30, and 3; chaplain, Rev. Canon Arthur T. Barnett, M. A. — Presbyterian service at Hôt. des Iles Britanniques; minister, Rev. Donald Matheson, M. A.

Bordighera (pop. 3900), a favourite wintering-place, and famous for its date-palms, consists of the cramped old town, high above *Capo S. Ampeglio,* and the modern quarters to the W. of the cape. The main business street is the *Via Vittorio Emanuele;* the *Strada Romana* skirts the hillside higher up; and still higher runs the *Strada dei Colli.* The finest palms are to be seen in the nursery-gardens of L. Winter, on the road to Ospedaletti.

We cross the *Nervia.* The Maritime Alps rise on the right.

$94^1/_2$ M. **Ventimiglia** (*Hôt.-Rest. Maison Dorée, H. Suisse et Terminus,* both Italian), Fr. *Vintimille,* the Roman *Albium Intemelium,* the Italian frontier and custom-house station, with 7300 inhab., is picturesquely situated on a hill near the *Roia.*

From Ventimiglia to Mentone, Monte Carlo, and Nice, see Baedeker's Southern France.

22. From Genoa to Pisa. Riviera di Levante.

$102^1/_2$ M. Railway. Trains de luxe and express in $3^3/_4$-$4^1/_2$ hrs. (fares 20 fr. 65, 14 fr. 45 c.). Ordinary trains in 6-7 hrs. (19 fr. 15, 13 fr. 40, 8 fr. 65 c.). Passengers from Genoa with tickets for stations short of Chiavari may not travel by express; those with tickets from more distant places may, on giving notice at the information-office or to the 'Capo Stazione'.

Stazione Piazza Principe, see p. 113; the passage through the tunnel there mentioned takes 4-5 min. — $1^3/_4$ M. *Stazione Orientale,* the E. station of Genoa (Pl. I, 6, 7; p. 113). The hills on the left are crowned with forts.

We cross the bed of the *Bisagno,* and follow the *Riviera di Levante,* which vies in beauty of scenery with the Riviera di Ponente (p. 122). Finest views to the right, but sadly broken by tun-

Geograph. Anstalt von Wagner & Debes, Leipzig.

nels (to Spezia over 80). — 4½ M. *Sturla.* To the right, the sea; to the left, the olive-clad slopes of the Apennines, dotted with country-houses. 5 M. *Quarto;* 6 M. *Quinto,* with dense orange-groves and fine palms. In the foreground appears the picturesque promontory of Portofino (see below).

7½ M. **Nervi** *(Eden Hotel, Grand Hotel, Victoria, Savoie, Strand Hotel, Schickert's H. du Parc, H.-P. Nervi, Kurhaus Schweizerhof),* a little town of 3500 inhab., embowered in olives, oranges, and lemons, has a sheltered situation and mild climate, and is esteemed as a winter-resort. (Engl. Church Serv. from Nov. to April.) Fine promenade along the beach. — Numerous tunnels. — 10½ M. *Sori;* superb view of the sea and the valley from the viaduct, which passes high above the town and brook.

13 M. *Recco,* starting-point for an excursion to Portofino-Kulm (see below; 3-4 hrs.): motor-omnibus four times daily in ½ hr., 3 fr., there and back 5 fr., or, with descent to Rapallo, 6 fr. (p. 126). — Beyond (14½ M.) *Camogli,* a picturesque old seaport, a tunnel nearly 2 M. long pierces the promontory of Portofino.

The road from Recco to Portofino-Kulm, commanding fine views, ascends to (2½ M.) *Ruta* (955 ft.; Kursaal & Hôt. d'Italia), and to the saddle between the promontory and the coast-hills, where it passes through a tunnel, and then descends to Rapallo. On the right, on this side of tunnel, is the entrance to the 'Park of Portofino-Kulm' (adm. 1 fr.), in which a private road leads in ½ hr. to the *Gr. Hôt. Villa des Fleurs* (R. 6-10, B. 2, déj. 5, D. 7 fr.) on the ***Portofino-Kulm** (1465 ft.). We here enjoy a superb view of the coast from Camogli to Genoa, to the W., and beyond it to Capo Berta (p. 123), above which, by morning light, we see the snow-capped Maritime Alps; while to the E. we survey the coast of Rapallo, Chiavari, and Sestri, as far as the islands by Porto Venere (p. 126), with the Apuan Alps in the background. The bridle-path passing the E. side of the park divides beyond the restaurant into three branches (finger-post): to the right we may ascend in 20 min. to the *Cima della Chiappa,* a fine point of view, whence we may mount to the left in ¼ hr. more to the Semáfŏro Vecchio; the middle path ascends direct in ½ hr. to *Semáfŏro Vecchio* (2010 ft.), the summit of Cape Portofino; the path to the left, following the posts of the electric conduit, leads to (¼ hr.) a kind of gorge, the *Pietre Strette,* near which wayside marks indicate the steep path descending to (¾ hr.) to *S. Fruttuoso,* once a monastery, on the sea-coast (humble trattoria; rowing-boats to be had). Thence to Portofino (see below) 4½ M.

17½ M. **Santa Margherita.** — *Gr. Hôt. Miramare, H. Regina Elena, 1-1¼ M. from the station, on the Portofino road; *Imperial Palace, Continental, Métropole, near the station, on the Rapallo road; Strand-Hôt., etc. — Alb. Roma, with restaurant, unpretending.

S. Margherita Ligure, a town of 4900 inhab., a health-resort in winter and spring, and a sea-bathing place in summer, lies on a bay of the gulf of Rapallo, along the W. side of which a beautiful road leads to the seaport of **Portofino,** at the S.E. base of the promontory. At the entrance to that little town, on the hill to the right, is the Hotel Splendide. From the harbour we may ascend by the Salita S. Giorgio, to the right, in 5 min. to the church of S. Giorgio, where a striking view of the sea is obtained. No. 17, on the right, just

before the church is reached, is the entrance to the Villa Carnarvon, which was occupied by the German Crown-prince Frederick William in 1886. Below the church a path (Via della Penisola) leads in 20 min. to the *Madonnetta del Capo*, perched on a precipice rising from the sea. Lighthouse in construction.

19 M. **Rapallo.** — HOTELS (some of them closed in summer): *NEW KURSAAL HOTEL, 1 M. from the station, on the road to S. Margherita, new and comfortable, with restaurant; *GR. H. ROYAL, R. from 3, D. 4½ fr.; GR. H. BEAU-RIVAGE; *GR. H. SAVOIE, RIVIERA SPLENDIDE H., H. MODERNE, and H. MARSALA, at the W. end of the town; *GR. H. VERDI, H.-PENS. BRAUN-BELLEVUE, both on the hill, on the Recco road; H. AUGUSTA VICTORIA, GR. H. & EUROPE, at the E. end; HELVETIA PALACE PARK HOT., 1 M. from the station, on the Chiavari road. — At the station, for excursionists: REST. AUGUSTINER, H.-REST. DE LA GARE, etc.

MOTOR OMNIBUS to *Portofino-Kulm* (p. 125) four times daily, from the Rest. de la Gare, in ½ hr., 5 fr., there and back 7 fr. — BOAT to Portofino (p. 125) in 1½ hr., about 6 fr.; motor-launches during the season. — ENGL. CHURCH from Nov. to April.

Rapallo, a town of 5800 inhab., on an inner bay of the gulf of Rapallo, recently named *Golfo Tigulio* after an ancient town once situated here, is a favourite winter resort of northerners and a sea-bathing place frequented by Italians. The beach to the W., as far as the Kursaal, is the fashionable promenade. Charming excursion to Portofino-Kulm by the Recco road (p. 125; on foot 2-2½ hrs.). Pleasant walk of 1 hr. E. by the Chiavari road to the hill near Zoagli.

Tunnels nearly all the way to Chiavari. 22½ M. *Zoagli;* 24½ M. *Chiávari*, a town with 10,400 inhab., near the mouth of the *Entella*, where the mountains recede; 25½ M. *Lavagna*, the ancestral seat of the Counts Fieschi.

29 M. *Sestri Levante* (*Gr. Hôtel Jensch; *H. Miramare; Europe), picturesquely situated on a promontory (230 ft.) between two small bays, attracts both winter and summer visitors.

Beyond (31 M.) *Riva-Trigoso*, tunnel after tunnel. To the right we catch glimpses of the sea and the rockbound coast. 43 M. *Lévanto* (Gr. Hôtel, etc.); 52 M. *Riomaggiore*. Then a long tunnel (7 min.).

56 M. **Spezia** (**Gr. Hôtel Royal Croce di Malta; Italia*, plainer), an industrial town with 38,900 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills crowned with forts. The gulf, one of the largest and safest harbours in the Mediterranean, once praised by Eunius as the *Lunai Portus*, has been the chief naval port of Italy since 1861. The *Naval Arsenal*, to the S. of the town, with its building-yards, basins, and docks, is 225 acres in extent (no admission).

Attractive excursion to **Porto Venĕre** (*Belvedere* and *Genio* restaurants), on the W. side of the gulf (steamer daily about noon in 1 hr., fare 30 c.; also motor-omnibus) and on the site of the ancient *Portus Veneris*. The ruined church of *San Pietro*, perched high above the sea, commands a delightful view. Opposite lies the fortified island of *Palmaria*.

Railway from Spezia to Parma, see p. 97.

61 M. *Vezzano Ligure* (p. 97), where the Parma line diverges.

On the left appear the jagged *Alpi Apuane*. 62½ M. *Arcola*. We cross the broad *Magra*, obtaining a fine view of the hills on both sides of the valley, crowned with small towns and old castles.

65½ M. *Sarzana* (pop. 6500), with a Gothic cathedral, junction for Parma (p. 97). At (70 M.) *Luni* are the ruins of the Etruscan town of *Luna* (comp. p. 97). The white marble quarries of Carrara are visible on the hills to the left.

72 M. *Avenza*, a small place with a castle of 1322, is connected with (3 M.) *Carrara* by a branch-line. A visit to the famous quarries takes 2-3 hrs. On the right lies the little port of *Marina*, where the marble is shipped.

76½ M. *Massa* also has valuable marble-quarries. To the left is the village of *Montignoso*, with a picturesque ruined castle on a bold height. — 83 M. *Pietrasanta*, prettily situated among hills.

89½ M. *Viareggio*, a sea-bathing resort. Branch line to Lucca (p. 132). Beyond (92½ M.) *Torre del Lago* we traverse a dense pine-forest. At (97½ M.) *Migliarino* we cross the *Serchio*.

102½ M. *Pisa*, see p. 128. To the left, as we near the station, are the cathedral, baptistery, and campanile. We then cross the *Arno*.

23. Leghorn. Pisa. From Pisa to Florence.

From Pisa to Leghorn, 12 M., express in 20 min. (fares 2 fr. 45, 1 fr. 70, 1 fr. 15 c.); ordinary trains in 30 min. (2 fr. 25, 1 fr. 55 c., 1 fr.).

Leghorn.

HOTELS. On the sea, Viale Regina Margherita: *PALACE HOTEL and GRAND HOTEL. In the town: H. D'ANGLETERRE-CAMPARI, H. GIAPPONE, both in the Via Vittorio Emanuele, good.

ELECTRIC TRAM from the station and through the town to Ardenza (p. 128), Antignano, etc.

BRITISH CONSUL, *M. Carmichael*, Piazza Vitt. Emanuele 14. — AMERICAN CONSUL, *Ernest A. Man*, Scali d'Azeglio.

ENGLISH CHURCH, Via degli Elisi 9; SCOTTISH, Via degli Elisi 3.

Leghorn, Ital. *Livorno*, the capital of a province, with 78,300 inhab., and one of the chief seaports in Italy, owes its importance to the Medici, who in the 16th-17th cent. accorded an asylum here to R. Catholics from England, Jews and Moors from Spain and refugees from other countries also. The town is intersected by canals, and is connected by a canal with the Arno, which falls into the sea 9½ M. to the N. It carries on a flourishing trade with the Levant and the Black Sea, and builds armoured ships for the Italian navy.

To obtain a glance at the town we follow the tramway from the station, through the Via Palestro and Via Garibaldi, and cross the *Piazza Garibaldi* (with a monument to the patriot) to the *Piazza Carlo Alberto*, with the statues of Ferdinand III. (d. 1824) and Leopold II. (d. 1870), the two last grand-dukes of Tuscany. We next follow the main street, *Via Vittorio Emanuele*, cross the large

Piazza Vittorio Emanuele (in which are a statue of Victor Emmanuel II., the Cathedral, the Municipio, and the old Palazzo), and go straight to the harbour. Here, on the right, is a statue of Grand-Duke Ferdinand I. (d. 1609), by Giov. dall' Opera and Pietro Tacca. Now to the left, still following the tramway, across the Piazza Mazzini (to the right, the ship-building yards), and down to the promenades and bath-houses on the shore. The road skirting the coast, *Viale Regina Margherita*, leads to (2 M.) *Ardenza* with its many villas.

Pisa.

The Railway Station (Pl., to the S. of D, 7; *Restaur.*, déj. 2-3, D. 3-4 fr.) is on the S. side of the town. Those who can spare half-a-day leave luggage at the station and walk (guide quite unnecessary) in 20 min., or drive (cab 80 c.) to the Piazza del Duomo. The direct way to it from the Piazza Vitt. Emanuele (Pl. D, 7) is to the left, across Piazza S. Antonio, through Via Fibonacci (Pl. C, 7-5), and across the Ponte Solferino.

Hotels (comp. p. xvii): *Royal Victoria Hotel (Pl. b; D, 4), R. from 4, B. $1^1/_2$, déj. 3, D. 5, omn. 1 fr.; Gr. Hôt. & H. de Londres (Pl. a; D, 4), R. $3^1/_2$-7, B. $1^1/_2$, déj. $3^1/_2$, D. 5, omn. 1 fr.; these two pleasantly situated on the Lungarno Regio. — Gr. H. Minerve et Ville (Pl. d; D, 7), by the station, with garden, R. 3-5, B. $1^1/_2$, déj. 3, D. 5, pens. from 9, omn. $^1/_2$ fr.; H. Nettuno (Pl. c; D, 4), Lungarno Regio, with good restaurant, R. from 3, omn. $^3/_4$ fr., Italian; H. Washington, near the station, R. from 2, D. $3^1/_2$ fr. — Alb. Milano & Commercio (Pl. f; D, 7), R. 3 fr.; H. National & des Etrangers (Pl. g; D, 7), R. $1^1/_2$-$2^1/_2$ fr.; Alb. Venezia, R. 2 fr.; all with restaurants, near the station, unpretending.

Cab with one horse: per drive in the town (also to or from the station) 80 c., at night 1 fr.; first $^1/_2$ hr. 1 fr. 80, each $^1/_2$ hr. more 80 c.; with two horses, one-third more; trunk 20 c.

Post & Telegraph Office (Pl. D, 4, 5) on the left bank of the river, below the Ponte di Mezzo. — Admission to the Campanile 30 c., Campo Santo 1 fr., Museo Civico 1 fr.; or, for all, a *biglietto cumulativo* may be had, for 1 fr. 60 c., in the square by the cathedral.

English Church (Pl. B, 5), Piazza Santa Lucia, from Oct. to May.

Pisa (10 ft.), the ancient *Pisae*, a quiet provincial capital with 27,000 inhab., the seat of an archbishop, and of a university dating from the 12th cent., lies on both banks of the *Arno*, 6 M. from the sea. It formerly lay within 2 M. from the coast, but the deposits of the river have gradually increased the distance. As an Etruscan trading town and as a Roman colony it was a place of some importance, but it was only at the beginning of the 11th cent. that it became the supreme sea-power in the W. Mediterranean. Pisa took a leading part in the Crusades and in the conflicts with the Saracens in Sardinia, Sicily, and Tunis. By the 13th cent. she was the foremost city in Tuscany, and to the glory of that period her magnificent buildings still bear witness. With the erection of her cathedral in particular Italian art awoke to new life. In the domain of sculpture *Niccolò Pisano* (1206-80) was a herald of the Renaissance. His son, *Giovanni* (1250-1328), abandoned his father's antique style for a zealous adherence to nature. The fall of the Hohenstaufen was a severe

Arena Garibaldi
Teat. Diurno
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B
C
D
Stradone delle Cascine
Cimitero degli Israeliti
Campo Santo
S. Stefano
Battistero
Duomo
Campanile
pta Lucca
Via Torelli
Bagni d
Piazza del Duomo
P. Nuova
Opera d. D.
Pal. Arcivescovile
Via d'Arcetri
Spedali Riuniti
Cliniche
Clinica Chirurgica
S. Chiara
Via Cavour
Via Ricasoli
Via Nicolodi
Via Maggio
Via dei Leopardi
Via della Sapienza
Via S. Giuseppe
Via S. Appolonia
S. Appollonia
Medicina e Chirurgia
Orto Botanico
P.d Stellino
Via Ghibellina
Torre d. Fame
Cos.I
Scuola norm. S.te Stefano
Pinzza dei Cavalieri
S. Sisto
Zoojatria
Via Savi
Via Pisana
Via Pe Benci
Via Fiesolana
Via d. Mille
Via d. Monte
Caserma Umberto I
Scuole Elementari
Scuola Industr.
Via del Museo
Mineralogia e Zoologia
Chimica e Fisica
S. Frediano
Via Torrigiani
Via Larancio
Via del Risorgimento
Teat. F. Rossi
La Sapienza
Pal. Agostini
Via Solferino
Via Nicolata
S. Niccola
Ferd I
Regio
Pal. Reale
Lungarno
Magelli
Chiesa Inglese
Via Carrara
Posta Telegr.
S. Cristina
Via Cambaioli
S. Sebastiano
S. Maria d. Spina
Ponte Solferino
S. Cosimo
S. M. Maddalena
Via Alessandro Volta
Via Vittorio Emanuele
Via Mazzini
Via Alberto Mario
Cittadella d. Artiglieria
R. Deposito Cavalli Stalloni
Bagni Ceccherini
Via Cavour
Via Tiburzio Donati
Via Antonio Mazzoni
Via Lavagnini
Via Manzoni
Via Vittorio Emanuele
Pzza di S. Paolo a Ripa d'Arno
S. Paolo
Ponte alla Carraia
Campo di Marte
Pta a Mare
Via Lavagna
Via Bixio
Viale Bonaini
Pzza di S. Antonio
S. Antonio
Piazza
Via Emanle
Stazione Tram
Marina
Geograph. Anstalt von
Genova-Lucca
Stazione Centra

PISA
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Metri
1 Corte di Assise E 4
2 Istit.to femm.le di S. Anna D 2
3 Liceo & Ginnasio E 4
4 Loggia de' Banchi (Archivio di Stato) D 5
5 Palazzo del Comune D 5
6 Palazzo Upezzinghi C D 4
7 " Vitelli C 4
8 S. Matteo F 5
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Museo Civico
S. Francesco
Collegio e Seminario
Caterina
S. Paolo all'Orto
Regio Teat. Tempio Nuovo
Israel
S. Pierino
S. Andrea
S. Marta
Gondole
Carceri
Stabilim.to Idroterapico
S. Silvestro
S. Sepolcro
S. Martino
Caserma
Casa del Galilei
Politeama Pisano
R. Istituto Agrario
Agraria
Antica Fortezza
Stazione Merci
Tramway a Vapore Pontedera, Calci
Wagner & Debes, Leipzig

blow to the city as a partisan of the Ghibellines. Her struggles with Genoa were finally terminated, in 1284, by her decisive defeat off the island of Meloria near Leghorn. In 1406 internal party conflicts led to the occupation of the city by the Florentines. On the advent of Charles VIII. of France (p. 322), in 1494, she endeavoured to shake off the alien yoke, but was finally deprived of her independance in 1509.

The Piazza del Duomo (Pl. B, 1) is Pisa's chief glory. Occupying the N.W. angle of the city, its solemn repose undisturbed by profane traffic, it presents a most impressive scene. On two sides it is bounded by the pinnacled city-wall, while the Cathedral, the leaning Campanile, the Baptistery, and the Campo Santo combine to form a strikingly beautiful and harmonious picture.

The ***Cathedral**, a basilica consisting of nave and double aisles, with an elliptical dome crowning the centre, was erected, after a great naval victory over the Saracens at Palermo, by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style in 1063-1118, and was restored in 1597-1604 after a fire. It is built entirely of white marble, encrusted with black and colonred courses. The most magnificent part is the façade, the upper part of which is composed of four colonnades, one above the other. The bronze doors of the chief portal (closed) date from 1606, replacing those destroyed by the fire. Of the old bronze doors that of the S. transept, opposite the Campanile, representing scenes from biblical history, alone remains (1180).

The Interior (entered by the door just mentioned, opposite the Campanile, or by a door at the N.E. angle) is borne by 68 antique columns, captured by the Pisans in war. The nave has a coffered Renaissance ceiling, richly gilded, dating from the period after the fire. Note also the fine bronze lamp of 1587. On the last pillar on the right: *Andrea del Sarto*, St. Agnes; opposite, a Madonna by *Perin del Vaga*. — Fine stalls in the choir. In front of the high-altar: (right) SS. Margaret and Catharine, (left) SS. Peter and John, by *Andrea del Sarto;* beyond them, Abraham's sacrifice and an Entombment, by *Sodoma*. The mosaic in the half-dome is by *Cimabue* (1302).

The ***Baptistery** *(Battistero)*, begun in 1153 but not completed until after 1278, with Gothic additions of the 14th cent., is also entirely of marble.

Interior (adm. free; visitors knock at the principal door opposite the cathedral). The famous pulpit by *Niccolò Pisano* (1260), hexagonal in form, is borne by seven columns, above which are the Virtues. The reliefs represent the Annunciation and the Nativity, the Adoration of the Magi, Presentation in the Temple, Crucifixion, and Last Judgment; in the spandrels, Prophets and Evangelists. The great octagonal font is of 1246.

The ***Campanile**, the celebrated *'Leaning Tower'*, erected in 1174-1350, with its six colonnades, one above the other, is 179 ft. in height and 14 ft. out of the perpendicular. It is probable that the architects sought to compensate for a subsidence of the foundations by straightening the upper part above the third story. Galileo made use of the oblique position of the tower in his study of the

laws of gravitation. The view from the platform embraces the town and environs; to the W. the sea and the mouth of the Arno; S.W. Leghorn; N. the Apuan Alps; N.E. the Monti Pisani. (Adm. by ticket, comp. p. 128.)

The ***Campo Santo,** erected by *Giov. Pisano* in 1270-83 on the burial-ground to which fifty-three shiploads of earth had been brought from Jerusalem in 1203, was completed in 1463. It bounds the piazza on the N. (Adm. on week-days by the door on the left, 8 to 4, 5, or 6 o'cl.; tickets, see p. 128; on Sun. and holid. by the door on the right, free.) The building is in the form of an arcade, with an ambulatory throughout, and round-arched windows enriched with tracery. Wall-paintings of the 14th cent. admonish us of the power and solemnity of death; others, of the 15th, of a cheerful type, depict scenes from the Old Testament. Below these are ranged ancient sarcophagi and sculptures, and mediæval and modern tombstones.

Most interesting among these objets are: —

S. Side, beginning to the right of the entrance, by the S.E. corner, at the back: Wall-painting, the *Triumph of Death, who terrifies mortals addicted to worldly joys, but passes by the poor and miserable who would welcome his advent; note in particular the equestrian party to the left, who on their way to the chase are suddenly reminded by three open coffins of the fleeting nature of earthly pleasures. Next are the Last Judgment (the attitude of the Judge a marvel of art) and Hell. These three were probably painted by Pisan masters about 1350. The next fresco represents the temptations of holy hermits in the Theban desert and the miracles they wrought. — Note also here: V. Early Christian Sarcophagus, with figure of the Good Shepherd. Near the entrance: AA. Monument of the oculist A. Vacca (d. 1826), by Thorvaldsen. Then, CC. Tomb of the author Count Algarotti (d. 1764), erected by his patron Frederick the Great.

W. End: GG. Monument of Emp. Henry VII., who on his Roman expedition in 1311-12 was enthusiastically welcomed by Pisa as a partizan of the Ghibellines, and also by Dante, but who died suddenly at Buonconvento in 1313. On the wall hang the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; half of them were given to the Florentines, but the whole were restored to Pisa in 1860. Bust of Count Camillo Cavour, by *Dupré.* On a broken column, 52. Late-Greek marble vase with a fine Bacchanalian scene, whence Niccolò Pisano borrowed the figure of the high-priest on the pulpit of the Baptistery.

N. Wall, beginning at the corner: History of the Creation (God the Father holding the Universe in his hands, with the Earth in the centre); then, in the upper row, Creation of man, the Fall, etc., all of 1390. The lower series and all the following paintings on this wall are by *Benozzo Gozzoli* of Florence (1469-85), twenty-three *Scenes from the Old Testament, with personages in the costume of the painter's period: Noah's Vintage and Drunkenness (with the 'Vergognosa di Pisa' or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of famous contemporaries, Cosimo de' Medici, his son Piero, and his grandsons Lorenzo and Giuliano), etc. — Below: 56. Relief from a Greek tomb; 62. Madonna by *Giov. Pisano.* — The Cappella Ammanati contains relics of a fresco of the school of *Giotto.* — Then, 78. Head of Achilles; XIX. Roman sarcophagus with Bacchic figures; upon it, a bust said to be that of Isotta, wife of Sigismondo Malatesta of Rimini (p. 192); XXI. Late-Roman sarcophagus with the myth of Hippolytus and Phædra, said by Vasari to have served Niccolò Pisano as a model. The Capp. Aulla contains a painted terracotta altar of 1520. — Next, 125. Sitting statue said to represent Emp.

Henry VII., with four of his councillors, being part of the monument mentioned above.

E. End: In front, 134. Oriental Griffin in bronze, probably captured from the Saracens; tomb of Count Mastiani, with a statue of his sorrowing widow ('l'Inconsolabile'), by *Bartolini* (1842). The dome of the chapel by the E. wall is comparatively modern.

In the Piazza dei Cavalieri (Pl. D, 3), once the centre of the Roman city, rise the church of *Santo Stefano ai Cavalieri* (1565-96), the *Palazzo Conventuale dei Cavalieri*, and a marble statue of *Grand-Duke Cosimo I.* (1596). In this square rose formerly the Torre della Fame, mentioned by Dante, in which Count Ugolino della Gherardesca and his two sons were starved to death in 1288 for joining the Guelph party. — To the N.E. is the Piazza Santa Caterina (Pl. E, 2), with a statue of *Grand-Duke Leopold I.* (d. 1792) and the Gothic church of *Santa Caterina.* — To the S.E. of S. Caterina is the Gothic church of *San Francesco* (Pl. F, 3), of the 13-14th cent., with a fine campanile. The monastery to which it belonged now contains the *Museo Civico* (Pl. F, 2; open 10-4; tickets, see p. 128; entr. from a garden on the N. side of the piazza).

In the Cloisters are Pisan sculptures of the 14th-15th cent.; a side-room to the left of the entrance contains the remains of the cathedral pulpit, by *Giov. Pisano* (1302-11), which was destroyed by fire in 1597. — The staircase in the S.E. corner of the cloisters, opposite the entrance, ascends to the principal rooms, where curious old Florentine and Flemish tapestries and pictures of the early Tuscan schools are preserved.

The broad quays of the Lungarno, especially that on the N. bank, form the centre of Pisa's modern life. By the Ponte di Mezzo, where the Lungarno Regio begins, in the Piazza Garibaldi (Pl. D, E, 4), is a bronze *Statue of Garibaldi* (1892). Farther W. are the *Palazzo Agostini*, a Gothic edifice in brick, of the 14th cent., and the rococo *Pal. Uppezinghi* (Pl. 6; D, 4). Close by, to the N., is the University (*La Sapienza;* Pl. D, 4), built in 1493, with a fine court. To the W. rises the leaning tower of *San Niccola* (Pl. C, 4), of the 13th cent.

On the left bank of the Arno, at the W. end of the town, near Porta a Mare, is *San Paolo a Ripa d'Arno* (Pl. B, 6), probably of the 13th cent. — To the E. of the *Ponte Solferino* is the elegant Gothic church of *Santa Maria della Spina* (Pl. C, 5), erected in 1230, and enlarged in 1323, with sculptures by pupils of Giov. Pisano. Near the Ponte di Mezzo are the Gothic *Pal. del Comune* (Pl. 5) and the *Loggia de' Banchi* (Pl. 4; D, 5), of 1605. A little to the E. is the octagonal church of *Santo Sepolcro* (Pl. E, 5), of the 12th cent. (restored).

From Pisa to Florence.

a. By Lucca and Pistoia.

63 M. Railway. Express in 3 hrs. (fares 12 fr. 90, 9 fr. 5, 5 fr. 90 c.); ordinary trains in 3¾-4 hrs. (11 fr. 75, 8 fr. 25, 5 fr. 30 c.). This is the longer route (comp. p. 132). — The N. Tuscan towns, *Lucca*, *Pistoia*, and *Prato* are, like Pisa, rich in monuments of mediæval and early-Renaissance art, but as they are little visited we note the chief points only.

The train crosses the *Arno*, skirts the W. and N. sides of Pisa, affording a view of the cathedral, and traverses the fertile plain between the Arno and *Serchio*. — 5½ M. *Bagni di San Giuliano* (33 ft.), baths known to the Romans, at the foot of the *Monti Pisani*. At (7½ M.) *Rigoli* we near the Serchio. 9½ M. *Ripafratta*, with a ruined castle. We then round the *Monte San Giuliano*.

15 M. **Lucca** (62 ft.; *Rail. Rest.; Alb. dell' Universo, Croce di Malta, Corona*), the Roman *Luca*, capital of a province and an archiepiscopal see, with 43,600 inhab., has several churches dating from the Lombard period, but rebuilt in the 12th and 13th cent., as *San Frediano*, on the N. side, and *San Michele*, in the piazza of that name. The *Cathedral*, on the S. side, with a rich façade of 1204, contains sculptures by Jacopo della Quercia and Matteo Civitali, and a Madonna with saints by Fra Bartolomeo (1509). In the picture-gallery, at the *Palazzo Provinciale*, Piazza Napoleone, are good paintings by Fra Bartolomeo and several sculptures.

The *Bagni di Lucca* (16 M.) are reached in 1 hr. by a railway ascending the valley of the Serchio.

Beyond (23 M.) *Altopascio* we have a superb view of the Apuan Alps on the left. — 29½ M. *Pescia;* 34 M. *Bagni di Montecatini* (98 ft.), with warm baths. — 36 M. *Pieve Monsummano*, station for *Monsummano*, on a hill to the right, noted for its vaporous grotto, a cure for gout and rheumatism. — 39 M. *Serravalle*.

42 M. **Pistoia** (*Rail. Rest.; Alb. del Globo*, good), a town of 13,400 inhab., the Roman *Pistoria*. Churches: *San Giovanni Fuoricivitas, Sant' Andrea* (pulpit by Giov. Pisano, 1301), and the *Cathedral* (restored in the 13th cent.; a cardinal's tomb by Verrocchio, in the left aisle, and a silver altar of the 13-14th cent., right of the choir). The *Baptistery* and the *Pal. Pretorio* date from the 14th cent., the domed church of the *Madonna dell' Umiltà* from the 16th. — Pistoia is the junction for Bologna and Florence (R. 19).

The train skirts the base of the Apennines. 47 M. *Montale-Agliana*. On the left the picturesque castle of *Montemurlo*.

52 M. **Prato** *in Toscana* (210 ft.; *Alb. del Giardino;* pop. 17,200). On the façade of the *Cathedral* is a pulpit with reliefs by Donatello and Michelozzo (1434-38). In the interior, Renaissance sculptures, and frescoes from the stories of John the Baptist and St. Stephen, by Fra Filippo Lippi (1456-64). The *Madonna delle Carceri* church was built by Giuliano da Sangallo in 1485-91.

58 M. *Sesto Fiorentino*. Near it is *Doccia*, with the porcelain and majolica factory of the Società Richard-Ginori (p. 136), at the foot of *Monte Morello* (3065 ft.). — 60 M. *Castello*, near which are the villas of *Petraia* and *Castello*. — 63 M. *Florence*.

b. By Empoli.

48½ M. Railway. Express in 1¾ hr. (fares 10 fr., 7 fr., 4 fr. 55 c.); ordinary trains in 2½-3 hrs. (9 fr. 5, 6 fr. 35, 4 fr. 10 c.).

A fertile region; to the left, the *Monti Pisani*. — 7½ M. *Cascina*, on the Arno; 12 M. *Pontedéra*, a small town at the confluence of the *Era* and Arno; 23 M. *San Miniato;* the little town, once a residence of Emp. Frederick Barbarossa, lies on a hill to the right.

29½ M. **Empoli** (*Rail. Rest.*; pop. 7000), on the Arno, the seat of a bishop, junction for Siena, see p. 174.

To the left appears the pinnacled *Villa Ambrogiana*. 33 M. *Montelupo*. We cross the Arno. The valley narrows to the Gonfolina ravine, which the Arno has worn through the Monte Albano. We cross the *Ombrone*, which falls into the Arno. — 40 M. *Signa*, at the egress of the Gonfolina, with its towers and pinnacles, noted for its straw-plaiting industry. — 42½ M. *San Donnino*, near *Brozzi*. Numerous villas mark the approach to Florence. — 48½ M. *Florence* (exit to Via Luigi Alamanni).

24. Florence.

Station for all the railways: *Stazione Centrale Santa Maria Novella* (Pl. D, 3; *Rest.), Piazza della Stazione; omnibuses from the chief hotels, ¾-2 fr., with luggage); cab 1 fr., at night 1 fr. 30 c., each hox 50 c. (Cabs sometimes scarce in the evening.) — The *Stazione Campo di Marte*, on the E. side of the town, is unimportant for tourists. — City Agents: Via dell' Arcivescovado 3 (Pl. E, 4). Tickets also sold by *French, Lemon, & Co.*, by *Humbert*, and by *Thos. Cook & Son*, all in the Via Tornabuoni (Pl. D, 4). For sleeping-berths apply to the *Controllore* at the Central Station.

Hotels (comp. p. xvii): *On the Lungarno*, finest and warmest situation: Grand Hôtel (Pl. a; C, 3), Piazza Manin 1, R. 7-15, B. 2, déj. 4½, D. 6, omn. 1½, pens. from 15 fr.; Gr. Hôt. de la Ville (Pl. b; C, 4), Piazza Manin 3, with restaurant, R. from 4, B. 2, déj. 4½, D. 6, omn. 1½-2 fr.; H. d'Italie (Pl. c; C, 4), Lungarno Amer. Vespucci, Borgo Ognissanti, 19, R. 6-14, B. 2, déj. 4-7, D. 7, pens. from 14, omn. 1½-2 fr.; H. Florence & Washington (Pl. d; C, 4), Lungarno Amer. Vespucci 6, R. 4-8, B. 1½, déj. 3½, D. 4½-5, pens. 8-14, omn. 1½ fr.; Gr. Hôt. New York (Pl. e; D, 4), Piazza Ponte alla Carraia 1, R. 3-5, B. 1½, déj. 3, D. 5, pens. 8-13, omn. 1 fr.; these two frequented hy the English and Americans; H. Royal Grande Bretagne (Pl. f; D, E, 5), Lungarno Acciaioli 8, R. from 5, B. 1½, déj. 4, D. 5, pens. from 12, omn. 1 fr.; H. Paoli (Pl. g; G, 7), Lungarno della Zecca Vecchia 12, R. from 5, B. 1½, déj. 3½, D. 5, pens. from 12, omn. 2 fr., English; H. Moderne, by the Ponte Vecchio (Pl. E, 6), R. from 4, B. 1½, déj. 3½, D. 5, pens. from 11 fr. — Less pretending: *H. Bristol (Pl. i; C, 4), near the Ponte Carraia, with restaur., R. from 4, B. 1½, déj. 3½, D. 5, pens. from 9, omn. 1½ fr.; *H. d'Albion (Pl. k; D, 5), Lungarno Acciaioli 10, R. 2½-8, B. 1½, déj. 3, D. 4, omn. 1 fr. — H. Berchielli, (Pl. n; D, 5), Lungarno Acciaioli 16, R. from 2½, B. ¾, déj. 2½, D. 3, pens. 6-8 fr.

Near the Cascine, quict, but not near the chief sights: *Hôt. Victoria (Pl. h; B, 2), Lungarno Amer. Vespucci 26, R. 3-10, B. 1½, dej. 3½, D. 5, omn. 1 fr. (closed in summer); Anglo-American H. (Pl. l; B, 2), Via Garibaldi 7, R. from 5, B. 1, déj. 3, D. 4½, pens. from 10 fr. well spoken of; H. de l'Alliance (Pl. m; C, 3), Via Curtatone 3, R. from 3, B. 1½, déj. 2½, D. 4½ fr., well spoken of; H. de France et Pens. Anglaise (Pl. fr.; B, 2), Via Solferino 6, pens. 7-10 fr.; H. Montebello, Corso Regina Elena 6 (Pl. B, 2), pens. from 7 fr. (all patronized by the Americans and English).

On the Left Bank of the Arno: *Palace Hotel (Pl. pa; C, 5), Lungarno Guicciardini 7, pleasant and quiet, R. from 4, B. 1½, déj. 3½, D. 5, pens. 11-15, omn. 1 fr.

Near Piazza Vitt. Emanuele and Piazza della Signoria, in the centre of the town: Savoy H. (Pl. o; E, 4), Piazza Vitt. Emanuele 7, R. from 5, B. 1½, déj. 4·5, D. 5-7, pens. 12-25, omn. 1½ fr.; *Gr. H. du Nord (Pl. no; E, 4, 5), Piazza Strozzi 5, R. 5-7, B. 1½, déj. 3, D. 4½, pens. 9-12, omn 1 fr.; H. Helvetia (Pl. p; E, 4), Via dei Pescioni, R. from 4½, B. 1½, déj. 3, D. 4½, pens. from 10, omn. 1 fr.; *Gr. H. de l'Europe (Pl. s; D, 5), Piazza S. Trinità 3, R. 3½-5, B. 1½, déj. 3, D. 4½, pens. 8-14 fr.; H. Cavour (Pl. t; F, 5), Via del Proconsolo 5, R. 3-4, B. 1¼, déj. 3, D. 4½, pens. 10-12, omn. 1 fr.; *H. Métropole & Londres (Pl. q; E, 5), Via dei Sassetti 2, R. 3-6, B. 1½, déj. 3, D. 4½, pens. 8-15, omn. 1 fr. — H. Porta Rossa & Central (Pl. u; D, 5), Via Porta Rossa 13, with good restaur., R. from 3, pens. from 9½, fr.; Stella d'Italia & S. Marco, Via Calzaioli 8, corner of Via delle Oche (Pl. E, F, 4, 5), pens. 7-9 fr.; H. Berna e Parlamento, Piazza San Firenze (Pl. F, 5), pens. from 6 fr., H.-P. Bernet, same piazza; Patria, Via Calzaioli 6 (Pl. E, 5), with trattoria, R. 2-4 fr.

Near Santa Maria Novella and the Station: *Gr. H. Baglioni (Pl. z; E, 3), Piazza Unità Italiana, R. from 4½, B. 1½, déj. 4, D. 6 fr.; H. de la Gare, same piazza 3, R. 2½-5 fr., well spoken of; H. Minerva (Pl. v; D, 3), Piazza S. Maria Novella 16, R. 4-5, B. 1½, déj. 3, D. 4½, pens. 10-12 fr.; Hôt. de Rome (Pl. w; D, 4), same piazza 8, R. 3-4, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; H. de Milan (Pl. y; E, 4), Via de' Cerretani 12, R. 4-6½, B. 1½, déj. 3, D. 4½, pens. 8-12 fr. — H. Bonciani (Pl. x; E, 3), Via de' Panzani 23, with pleasant restaur., R. from 3 fr., B. 80 c., pens. from 8 fr.; H. Rebecchino (Pl. rc; D, 3), Piazza Stazione 3, R. 2-3½ fr.; Alb. della Posta, Piazza Unità Italiana 4; Alb. Polo Nord, Via de' Panzani 7; these last Italian.

Pensions (comp. p. xvii), numerous, mostly good, owned by ladies.

Right Bank of the Arno (*N.W. Quarter:* Pl. B, C, D, 1-4; in the Lungarno and side-streets, near the Cascine): Excelsior, Lungarno Amer. Vespucci 22, pens. 8-12 fr.; Lottini, Lungarno Corsini 6, 6-7 fr.; Azzeroni, Corso Regina Elena 4, 6-9 fr.; Via Solferino 5 and 7: Fioravanti (5-7 fr.) and Porcinai (5-6 fr.); Lelli, Via Palestro 3; Ravasso, Via Curtatone 1, 7-10 fr.; Via Montebello, 1, 28, 30, 34, and 36: Girard, 7-8 fr.; Suisse, Eden H. and P. Spinetti, Pagnini's P. Printemps, Villino Montebello, 10-12 fr.; Mad. Rochat, Via de' Fossi 16, 6-8 fr.; Piccioli, Via Tornabuoni 1, 8-10 fr. — *Within the City* (Pl. D, E, F, 3-5): Miss Plucknett, Piazza Vitt. Emanuele 1, 7-8 fr.; Nardini, Piazza del Duomo 7, 5-7 fr.; Via Cavour 2 and 11: Solifen, 6-8 fr.; Fondini, 6 fr.; Lapi, Via Ricasoli 33; Onofri, Via dell' Orivolo 35, 4½-6 fr.; Chapman, Via Pandolfini 21, 7-9 fr.; Pendini, Via degli Strozzi 2 bis, 6-9 fr.; Ramacciotti, Piazza S. Maria Novella 13; Morini, Via S. Antonino 8, 6-7 fr.; Via Nazionale 10 and 14: Mlle. Champendal, from 5 fr.; Scandinavia, 5-6 fr.; Erica, Via della Pace 9, 6-8 fr; P. Villa Dante, Via Ferruccio 9, 6-8 fr. — *N.E. Quarter* (Pl. F, 1-2, G, 2-3; H, 2-4; I, 2-5): Villa Trollope, Via Salvagnoli 1, from 8 fr.; Piazza dell' Indipendenza 3, 4, 5: Moggi, Cesari, Castri; Prof. Scoti, Viale Principessa Margherita 1, 5-6 fr.; Cipoletti, Via Cavour 70, 6-8 fr.; Borgagni, Viale Principe Amedeo 18, 6-7 fr.; Sanesi, Via della Pace 7; Farbrichesi, Via Gius. Giusti 18 a, 5-7 fr.; Selb-del Fabro, Via della Colonna 11, 6-8 fr.; Consigli, Piazza d'Azeglio 14, 6 fr.; Bradley's Villa, Via Farini 1, from 7 fr. — *S.E. Quarter* (Pl. E-I, 6-8): Quisisana, Lungarno della Borsa 6, 6-8 fr.; Gottschall-Tamburini, Via dei Saponai 12, 5-7 fr.; Balestri, Piazza Mentana 5, 5-7 fr.; Lucchesi, Lungarno della Vicca Vecchia 16, 8 fr.; Miss Wilson, same street 2, 8-12 fr.; Frattigiani, Zeale Carlo Alberto 5.

Left Bank of the Arno (Pl. C-F, 5, 6): Lungarno Guicciardini 17 and 11: Clark-Molini-Barbensi, 7-9 fr.; Francioli-Crocini, 5-7 fr.; Lungarno Serristori 11, 13, and 21: Kirch-Casali; Mad. Benoît, 6-8 fr.; Giannini, 5-7 fr.; Laurent, Via del Presto 11, by S. Spirito, 6-7 fr.; Tofani, Piazza

S. Spirito 23; Orsi, Via S. Frediano 8, 6-8 fr.; Evangel. Hospice, Via de' Serragli 130 A, 5-6 fr.

Restaurants (comp. p. xviii): **Doney et Neveux*, Via Tornabuoni 16, first floor, déj. 4, D. (about 6 p.m.) 5 fr.; **Giacosa* (Capitani), Via Tornabuoni 11, first floor, déj. 3½, D. 5 fr. — Trattorie, Italian style (those in the city crowded on Frid.): **Melini*, **Etruria*, *La Toscana*, *Patria* (see p. 134), all in the Via de' Calzaioli; **Rest. Sport*, Via de' Lamberti 3; **Porta Rossa*, Via Porta Rossa 13 (see p. 134); *Bonciani*, Via de' Panzani 23 (p. 134); *Giotto*, Piazza del Duomo 13; *Pancani*, same piazza 14, both moderate; *Giglio*, Piazza S. Firenze 5, plain but good; *Mondo*, Via Martelli, unpretending. — **Birrerie** (comp. p. xx). *Gambrinus*, Piazza Vitt. Emanuele (Pl. E, 4), with concert-room, crowded in the evening and badly ventilated, seats in the open air also; *Reininghaus* (Juon), same piazza 3, S. side; *Mucke*, Via de' Lamberti 5 (Pl. E, 5); *Troller*, Piazza Strozzi (Pl. E, 5). German and Austrian beer at all theses.

Cafés (comp. p. xix), not very inviting; the best in the Piazza Vitt. Emanuele. — **Confectioners** *(Pasticcerie)*. **Doney et Neveux*, Via Tornabuoni 16, fashionable afternoon resort; **Giacosa*, Via Tornabuoni 11 (good coffee, 70 c.); **Gilli*, Via degli Speziali 6, corner of Piazza Vitt. Emanuele and Via de' Calzaioli 10; *Digerini, Marinai, & Co.*, Via de' Vecchietti 7 (tea-rooms).

Cabs. Per drive, *within the barriers* (Cinta Daziaria) 1 fr., at night (from one hour after sunset till sunrise) 1 fr. 30 c.; 1st ½ hr. 1 fr. 20 or 1 fr. 50, 2nd ½ hr. 80 c. or 1 fr., each ½ hr. more ¾ or 1 fr. *Outside the town*, 1st ½ hr. 2 fr., each ½ hr. more 1 fr. — Trunk 50 c.; small articles free.

Motor Car Drives several times daily through the town, to the Cascine, Viale dei Colli and Fiesole, starting from Via de' Panzani 17 (Pl. E, 3, 4), in 2 hrs. (6 fr.). — Motor-cars for hire at the *Garages Riuniti*, Via Luigi Alamanni (Pl. D, 2, 3).

Tramways (comp. p. xiv; electric). Chief focus, Piazza del Duomo (Pl. F, 4). Besides the under-noted, new lines within the city are about to be opened. To Porta Romana (Pl. A, 7; p. 170), to Porta S. Frediano (Pl. A, B, 4), to Porta al Prato (Pl. B, C, 1), to Piazza dell' Indipendenza (Pl. F, 2), and to Piazza d'Azeglio (Pl. H, I, 5).

From the S. side of P. del Duomo: 1. *Linea dei Viali di Circonvallazione* (every 10 min.; after 9 p.m. every 20 min.; fare 25 c.) by the P. de' Gindici (Pl. E, 6), P. Beccaria (Pl. I, 6), and P. Cavour (Pl. I, H, 1) to P. degli Zuavi (Pl. A, B, 1, 2), returning by the Central Station (Pl. D, 3), and also in the reverse direction. — 2. *Linea di Fiesole* (every 20 min.; in summer, in the middle of the day, every 40 min.), by P. dell' Annunziata (Pl. G, 4), P. Savonarola (Pl. I, 3), etc., see p. 171. — 3. *Linea di Settignano* (morning and evening every 20 min.; otherwise hourly), by Via Fra Giov. Angelico (Pl. I, 7, 8), etc. — 4. *Linea di Rovezzano* (every 20 min.), by P. Beccaria (Pl. I, 6), Barriera Aretina (right of Pl. I, 7), etc. — 5. *Linea del Bagno a Ripoli* (every ¼ hr.) by P. de' Giudici (Pl. E, 6; but in the reverse direction by P. S. Croce, Pl. F, G, 6), Ponte alle Grazie (Pl. E, F, 7), Porta and Barriera S. Niccolò (Pl. H, 8), etc. — 6. *Linea del Viale dei Colli* (every ½ hr.), same as No. 5 to Barriera S. Niccolò (Pl. H, 8), then up to Piazzale Michelangelo (Pl. F, G, 8; 20 c.), S. Miniato, Torre al Gallo, and Gelsomino (4½ M.; 30 c.), see p. 171. — From the W. side of P. del Duomo: 7. *Linea delle Cascine* (every 20 min. 15 c.), by Porta al Prato (Pl. B, C, 1), Barriera Ponte alle Mosse (Pl. A, 1, at top), see p. 171. — 8. *Linea di Sesto Fiorentino* (every 10 min.; 6 M.; 30 c.), by Via Luigi Alamanni (Pl. D, 1-3), Barriera Romito (Pl. G, 1, at top), Rifredi, Sodo, Castello (p. 132), Quinto, and Doccia to Sesto Fiorentino (p. 132). — The following cross in the P. del Duomo: 9. *Linea Barriera della Querce* (right of Pl. I, 3) to *Barriera Ponte all' Asse* (beyond Pl. D, 1; every 10 min.), by Staz. Campo di Marte, P. Beccaria (Pl. I, 6), Via Cerretani (Pl. E, 4), Staz. Centrale, and Porta al Prato (Pl. B, C, 1). — Lines from P. della Signoria (Pl. E, 5): 10. To *Barriera delle Cure* (beyond Pl. I, 1), and 11. To *Barriera del Ponte Rosso* (Pl. I, 1).

Post Office (Pl. E, 5, 6) in the Uffizi, daily 8 a.m. to 9 p.m. — **Telegraph** in Palazzo Nonfinito (Pl. F, 5; p. 151), Via del Proconsolo 12.

Consulates: British, Via Tornabuoni 2-4; American, Via Tornabuoni 10.

Physicians: *Dr. Coldstream*, Lungarno Guicciardini 11; *Dr. G. Garry*, Via de' Vecchietti 2; *Dr. Alfred Ed. Gates*, Via Palestro A; *Dr. Henderson*, Lungarno Guicciardini 1; *Dr. Kirch*, Via Montebello 5; *Dr. C. R. Parke* (American), Via Garibaldi 6; *Dr. S. Bacci*, Via San Gallo 83, III (speaks English). — Chemists: *Roberts & Co.*, Via Tornabuoni 17; *Groves (Münstermann)*, Piazzetta Goldoni 2, Via Borgognissanti, etc.

Baths: Via de' Pecori 3 (Pl. E, 4), Via Bonifazio Lupi (Pl. G, 1; 80 c.), Borgo SS. Apostoli 16 (Pl. D, E, 5; 1 fr.). — *Latrine* (10-15 c.): Via de' Pecori (Pl. E, 4), Via del Corso (Pl. E, F, 5; 2nd house on right), Via del Castellaccio 14 (by SS. Annunziata); also on the Viale dei Colli, by the Piazzale Michelangelo, and at the public Galleries.

Shops (comp. p. xxi). The best are in the Via Tornabuoni, Via de' Fossi, and Via de' Cerretani. The specialties of Florence are mosaics, marble sculpture, picture-frames, wood-carvings, and majolica *(Società Ceramica Richard-Ginori*, Via Rondinelli 7 (Pl. E, 4), and *Cantagalli*, Via Senese 21 (Pl. A, 7; visitors admitted to factory). — Copies of Sculptures: *Manifattura di Signa* (p. 133), Via de' Vecchietti 2 (Pl. E, 4); *Lelli*, Corso dei Tintori 55 (Pl. F, G, 7). — Photographs: *Brogi*, Via Tornabuoni 1; *Alinari*, Via Tornabuoni 20, Via Nazionale 8, and Via degli Strozzi 1; *Anderson*, Via de' Cerretani 10; *Al. Pini*, Lungarno Acciaioli 9; also at the stationers *(cartolerie)*. — Booksellers: *Seeber*, Via Tornabuoni 20; *George A. Cole*, Via Tornabuoni 17.

English Churches: *Holy Trinity* (Pl. H, 2), Via La Marmora, behind S. Marco; services at 8.30, 11, and 5.30. — *St. Mark's*, Via Maggio 18; services at 8.30, 11, and 5. — *American Episcopal Church (St. James's)*, Piazza del Carmine 11; services at 11 and 4. — *Scotch Presbyterian Service*, Lungarno Guicciardini 11, at 11 and 4.

Theatres (comp. p. xxi): *Teatro della Pergola* (Pl. G, 5), Via della Pergola 12, operas and ballet, in winter only; *Niccolini* (Pl. F, 4), Via Ricasoli 8, drama; *T. Verdi* (Pl. F, G, 6), Via Ghibellina 81, operas and ballet. — *Alhambra* (Pl. I, 6, 7), Piazza Beccaria, varieties.

Diary (comp. p. xx). *Churches* generally open except from 12.30 to 2 or 3 p.m.; the Cathedral and Santissima Annunziata (p. 156) open all day. — *Public Galleries* are open as follows, except on festivals and holidays (see p. xx) and also on the last Sun. of Carnival, on 24th and 29th June, and 20th Sept.

Accademia di Belle Arti (p. 154; Galleria Antica e Moderna): 10-4, 1 fr.; Sun. 10-2 free.

Sant' Apollonia (p. 154): 10-4, 25 c.; Sun. 10-2, free.

Archaeological Museum and *Galleria degli Arazzi* (pp. 157, 158): 10-4, 1 fr., Sun. 10-2, free.

Bargello (p. 159; Museo Nazionale): 10-4, 1 fr.; Sun. 10-2, free.

Boboli Garden (p. 170): Sun. & Thurs. afternoons, free.

Cathedral Museum (p. 151; Museo di Santa Maria del Fiore): 10-4, in winter 10-3, 50 c.; Sun. free.

Chiostro dello Scalzo (p. 154): 10-4, 25 c.; Sun. 10-2, free.

Gal. degli Arazzi, see Archaeolog. Museum.

Gal. Buonarroti (p. 163): 10-4, 50 c.; Mon. and Thurs. free; closed on Sun. and holidays.

Gal. Palatina (Pitti; p. 167): 10-4, 1 fr., Sun. 10-2, free; often crowded in the morning.

Gal. degli Uffizi (p. 141), same as Gal. Palatina.

San Lorenzo (p. 152): new sacristy, 9-5, 1 fr.; Sun. 9-12½, free.

Santa Maria Maddalena de' Pazzi (p. 158): 10-4, 25 c.; Sun. 2-4, free.

Museo di San Marco (p. 153): 10-4, 1 fr.; Sun. 10-2, free.

Palazzo Pitti (p. 167): Picture Gallery, see Gal. Palatina. — Royal apartments and silver room: Tues., Thurs., & Sun., 10-4 (fee in the silver-room 30-50 c., in the royal apartments ½-1 fr.); tickets at the 'Amministra-

zione della Real Casa' in the third court of the palace, left of central entrance (p. 167).

Palazzo Riccardi (p. 152): 10-4, on Sun. & holid. 10-2; fee 30-50 c.

Palazzo Vecchio, 2nd floor (p. 140): week-days 10-3 (in summer, 10-4). No charge in the public galleries for keeping sticks, etc.

FIVE DAYS: 1st. *Piazza della Signoria*, with *Palazzo Vecchio* and *Loggia dei Lanzi* (p. 140); *Galleria degli Uffizi* (p. 141); *Viale dei Colli* and *San Miniato* (pp. 170, 171). — 2nd. *Or San Michele* (p. 148); *Baptistery*, *Cathedral*, and *Campanile* (pp. 149, 150); *Museo di Santa Maria del Fiore* (p. 151); afternoon, *Fiesole* (p. 172). — 3rd. *Santa Croce* (p. 162); *Museo Nazionale* (p. 159); *Archaeological Museum* (p. 157); *Santissima Annunziata* (p. 156). — 4th. *Pal. Riccardi* (p. 152); *Monastery of S. Marco* (p. 153); *Academy* (p. 154); *San Lorenzo* (p. 152) with the *New Sacristy* (p. 153); *Santa Maria Novella* (p. 165); the *Cascine* (p. 171). — 5th. *Pal. Strozzi* (p. 163), *Via Tornabuoni*, and *Piazza Santa Trinità* (p. 164); *Pitti Gallery* (p. 167); *Santa Maria del Carmine* (p. 166); *Boboli Garden* (p. 170).

Florence (168 ft.; pop. 152,000), Ital. *Firenze*, justly entitled 'la Bella', formerly capital of the Grand-Duchy of Tuscany, and now that of a province, is the seat of an archbishop and head-quarters of the 4th army-corps. The city lies on both banks of the Arno, picturesquely surrounded by the spurs of the Apennines. While Rome was the ancient centre of Italian life, Florence, since the middle ages, has become its chief intellectual focus. It was here that Italian language, literature, and art attained their prime. A marvellous profusion of treasures of art, nowhere else to be found within so narrow limits, important historical associations preserved by numerous monuments, and its delightful environs combine to render Florence unique among European cities.

Of the Florence of Etruscan and Roman times little is known, but recent discoveries indicate that it was a place of some importance. By the beginning of the 13th cent., thanks to her site on the great route from Upper Italy to Rome, which commanded the passage of the Arno, and to her great success both in war and in industries (wool, silk, furs), Florence had become one of the foremost cities in Italy. When the inability of the nobles to govern the city was made manifest by ceaseless conflicts between Guelphs and Ghibellines, the guilds, in 1282, took the government in hand and entrusted it to a *Signoria*, formed of their *Priori* or presidents. In time a new aristocracy arose on this foundation, against which the lower ranks rebelled in 1378. This 'Tumulto dei Ciompi' was followed by three years of mob-rule, which was again succeeded by an aristocratic government headed by the *Albizzi*, who inaugurated the most brilliant period in the history of the city. Florence now became the money-market of Europe and the chief cradle of modern culture. In 1406 she conquered Pisa, in 1411 Cortona, and in 1421 Leghorn. The wealthy *Medici*, aided by the democrats, next seized the reins of government. *Cosimo* 'pater patriæ', while retaining the republican constitution, ruled the city from 1434 until his death (1464). He was succeeded by his weakly

son *Piero*, who was followed in 1469 by his son *Lorenzo*, surnamed *Il Magnifico*, a statesman, poet, and patron of art and science of imperishable fame. After the death of Lorenzo (1492) the Florentine love of liberty, powerfully stimulated by the voice of the Dominican friar *Girolamo Savonaróla* of Ferrara, successfully rebelled against the rule of the Medici. But the great patriot and austere reformer was burned at the stake in 1498, and in 1512 the Medici were reinstated with the aid of Spanish troops. In 1527 they were again expelled, but in 1530, after a heroic defence, during which Michael Angelo had charge of the fortifications (p. 171), Florence was captured by the army of Charles V., who installed *Alessandro de' Medici* as hereditary duke. After him came (1537) *Cosimo I.* (Grand-Duke after 1569), who united the communities of Tuscany into a single state. To the Medici above all the other Italian princes belongs the merit of having ruled wisely and of having zealously promoted the progress of agriculture, commerce, and art. On their extinction in 1737 Tuscany fell to the house of *Lorraine*, the princes of which laudably strove to vie with their predecessors. Apart from the Napoleonic period (1801-14), they held sway till the plebiscite of 15th March, 1860, which united Tuscany with the new kingdom of Italy. Of that kingdom Florence became the capital in 1865, and for a time enjoyed renewed prosperity, but the brief honour was followed by her financial ruin in 1878, from which she is only now recovering.

In the history of Literature Florence is memorable as the birthplace and home of *Dante Alighieri* (b. 1265; d. in exile at Ravenna 1321; p. 110), the immortal author of the Divina Commedia; and here too lived his first interpreter *Giov. Boccaccio* (1313-75), whose Decamerone laid the foundation of modern Italian prose. In the 15th cent. Florence took the lead in the evolution of humanism, and her scholars were enthusiastic discoverers and students of ancient classical texts. At a later period also Florence towered above all Italy in her intellectual life, as the names of *Machiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of Italian Painting Florence has also taken a leading part since the end of the 13th century. It was here that *Giotto* (1276-1337), the father of modern painting, began the work that he afterwards carried on in many other parts of Italy. His chief followers in the 14th cent. were *Taddeo Gaddi* and *Orcagna* (an architect also; d. 1368). The pioneers of the Renaissance style were *Masaccio* (1401-28), *Andrea del Castagno* (1390-1457), and *Paolo Uccello* (1397-1475). The devout religious style of that period was initiated by *Fra Angelico da Fiesole* (1387-1455), who also influenced *Fra Filippo Lippi* (1406-69) and *Benozzo Gozzoli* (1420-ca. 69). This school culminates in *Andrea Verrocchio* (1435-88), *Sandro Botticelli* (1444-1510), *Filippino Lippi*, son of Fra Filippo (ca. 1459-1504), and *Domenico Ghirlandaio* (1449-94).

The three greatest of all Italian artists, *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael*, though not permanently attached to Florence, did some of their most important work here. Leonardo and Michael Angelo, both Tuscans, were trained at Florence, while Raphael here gained a wider horizon and shook off his Umbrian limitations. To the year 1506 belongs the grandest scene in the whole history of Italian art when we picture to ourselves these three illustrious masters working side by side. Among their contemporaries were *Lorenzo di Credi* (1459-1537) who was allied with Leonardo, the fantastic *Piero di Cosimo* (1462-1521), *Fra Bartolomeo* (1475-1517), a friend of the young Raphael, and the great colourist *Andrea del Sarto* (1487-1531). To these masters succeed *Mariotto Albertinelli*, *Franciabigio*, *Pontormo*, and lastly *Ridolfo Ghirlandaio*, who, as a portrait-painter at least, follows in the footsteps of Leonardo and Raphael. But the local Florentine school now dies out, as all the greatest artists transfer their sphere of action to Rome (p. 207). To the 16th cent. belong *Giorgio Vasari*, imitator of Michael Angelo and historian of art, *Angelo Bronzino*, and *Alessandro Allori*, and to the 17th *Lodovico Cardi (Cigoli)* and *Cristofano Allori*.

In the provinces of Architecture and Sculpture, the year 1402 may be said to have witnessed the birth of the Renaissance, for in that year the competitive plans for the N. door of the Baptistery were submitted (p. 160), although the new style was not firmly established till about twenty years later. While *Brunelleschi* (1379-1446) adheres to the traditional native style in his palaces (such as the Pitti), he is stimulated by his study of the antique to new ideas for his churches and minor edifices. He was followed by *Leon Battista Alberti* (1404-72), *Michelozzo* (1396-1472), *Benedetto da Maiano* (1442-97), and *Cronaca* (1454-1508). Nor are these architects always distinguished in one sphere only, for many of them, true to the genius of humanism, are sculptors and painters also; and conversely, eminent painters have often been good sculptors and architects at the same time. Among the Florentine sculptors of the Renaissance *Lorenzo Ghiberti* (1381-1485), *Luca della Robbia* (1400-82), who has given his name to reliefs in glazed terracotta, and, above all, *Donatello* (1386-1466), the greatest master of the 15th cent., stand pre-eminent. Donatello has indeed been justly described as the precursor of Michael Angelo. The vigorous life and strong individuality of his creations make us overlook his lack of refinement and grace. After his death *Andrea Verrocchio*, famous as a painter also (see p. 138), becomes his chief successor, and the various fine arts merge to some extent in the same masters. Lastly, among sculptors, we may name *Benvenuto Cellini* (1500-1572), who also worked at Florence as a goldsmith, and *Giovanni da Bologna* (*Jean Boulogne*, of Flanders; 1524-1608).

a. Piazza della Signoria and its Environs. Uffizi Gallery.

The picturesque *Piazza della Signoria (Pl. E, 5), with the Palazzo Vecchio and Loggia dei Lanzi, is the old centre of civic life.

The ***Palazzo Vecchio** (Pl. E, 5, 6), a castellated edifice, with its massive projecting story, its pinnacles, and tower 308 ft. high, was built in 1298-1314 from *Arnolfo di Cambio's* designs as a *Pal. dei Priori* for the Signoria (p. 137). In 1454 and 1495 it was partly rebuilt in the interior, and in 1548-93, after it had become the residence of Duke Cosimo I., it was extended at the back. It is now the town-hall. To the left of the entrance, from 1504 to 1873, stood the famous statue of David by Michael Angelo (p. 154). On the right is a pretentious group of Hercules and Cacus by *Baccio Bandinelli*, the rival of Michael Angelo. The statues on each side of the entrance were used as chain-posts. The picturesque outer court is by *Michelozzo* (1454). In the centre, above a basin of porphyry, is *Verrocchio's* charming Boy with a fish.

On the first floor we enter (right) the Great Hall (*Sala dei Cinquecento;* adm. free), constructed in 1495 for the Council, after the expulsion of the Medici. The walls were (in 1503) to have been painted by Leon. da Vinci and Mich. Angelo, but it was not till fifty years later that they were adorned by *Vasari* and others with scenes from the wars against Pisa and Siena. The colossal statue of Savonarola is by *Paggi* (1882); the statues of the Medici are by *Baccio Bandinelli*. Also numerous pieces of tapestry, etc. — Still more interesting is, on the Second Floor (adm., p. 137), the Sala de' Gigli, with frescoes by *Dom. Ghirlandaio* (St. Zenobius and heroes of Roman history). A beautiful door, with intarsia work by *Giuliano*, in a marble framework by *Benedetto da Maiano*, leads into the following rooms.

The bronze lion at the N. corner of the palace is a copy of Donatello's *Marzocco* (p. 159), which once stood here. The great *Neptune Fountain* is by Bart. Ammanati (1575). A bronze slab in front of it marks the spot where Savonarola (p. 138) was burned. Close by rises an excellent equestrian *Statue of Grand-Duke Cosimo I.*, by Giovanni da Bologna (1594). On the N.E. side of the piazza is the *Palazzo Uguccioni* (16th cent.). — The modern *Pal. Fenzi* on the W. side of the piazza, besides many other new buildings in the city, adheres to the old Florentine style.

The ***Loggia dei Lanzi** (Pl. E, 5), originally *dei Signori*, erected after 1376, perhaps from designs by *Orcagna*, is a magnificent open vaulted hall, such as even private palaces possessed. It served as a stage for popular ceremonies down to the time of Grand-Duke Cosimo I., who posted his German 'lancers' here as guards. We note several interesting sculptures placed here. Under the arch, to the right, is the Rape of the Sabines, in marble, by Giov. da Bologna (1583); on the left, Perseus with the head of the Medusa, in bronze, by Benv. Cellini (1553); next the Pal. Vecchio, Judith and

Holofernes, in bronze, by Donatello; in the centre, Menelaus with the body of Patroclus, antique, but freely restored; to the right of it, Hercules and Nessus, in marble, by Giov. da Bologna; by the wall at the back, third statue from the left, a Mourning barbarian woman ('Thusnelda').

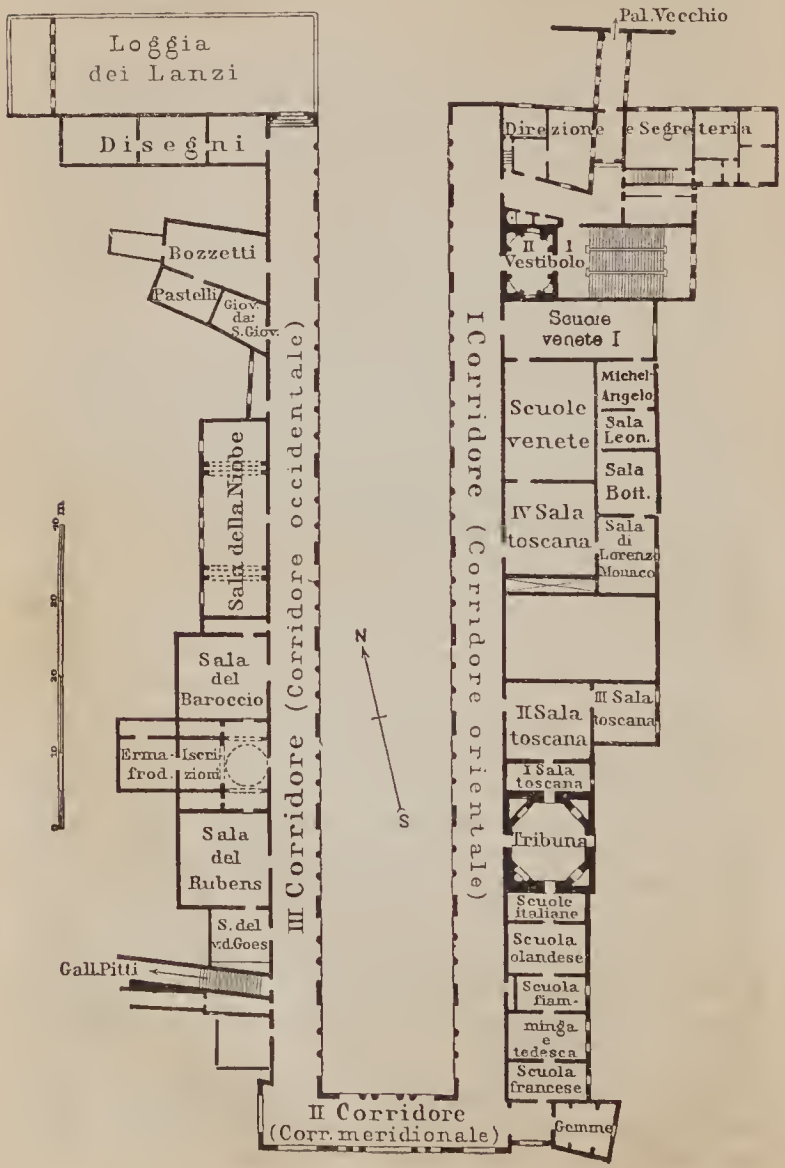
To the S. of the Pal. Vecchio and Loggia dei Lanzi, and extending to the Arno, is the spacious **Palazzo degli Uffizi** (Pl. E, 6), erected by *Vasari* in 1560-74 for public offices. It consists of two wings, with a connecting building at the back. The arcades on the groundfloor were embellished in 1842-56 with statues of famous Florentines. On the side next the river, above the passage, is a statue of Cosimo I. by Giov. da Bologna. Fine view across the river to San Miniato. The W. wing contains the *Post Office* (p. 136) and the *Tuscan Archives;* in the E. wing are the *National Library* (500,000 vols. and 20,000 MSS.) and the —

****Galleria degli Uffizi** (adm., see p. 136). Approached from the Piazza della Signoria, the entrance is by the second door to the left under the E. arcade, from which we mount a staircase of 126 steps (lift $^1/_2$ fr.). Both in extent and value, this is one of the finest collections in the world, having been founded by Lorenzo il Magnifico, with the later addition of many pictures from churches and monasteries and of others purchased privately. The gallery affords a comprehensive survey of the Florentine schools of painting, specially interesting because here exhibited on their native soil. It also contains excellent examples of the N. Italian schools, particularly the Venetian. Even the Dutch and Flemish schools and the German masters Dürer and Holbein are worthily represented. As the collection is now being re-arranged, our description cannot claim entire accuracy. When pictures are removed to be copied a note on the wall indicates where they are to be found.

On the second landing a door on the left leads to the Collection of Artists' Portraits, in four rooms, beginning with the last, styled Room I, that of the Italian masters: 286. *Filippino Lippi* (fresco); 288. *Raphael* (ca. 1506; damaged); 289. *Giulio Romano;* 1176. *Andrea del Sarto;* 384, 384bis. *Titian;* 378. *Jac. Tintoretto;* 385. *Paolo Veronese.* In Room II are German, Dutch, French, and Spanish masters: 434. *Albrecht Dürer* (original in Madrid); 232. *Hans Holbein the Younger* (completed by another hand); 224. *Lucas Cranach;* 223. *Van Dyck;* 228, 233. *Rubens;* 449. *Gerard Dou;* 451, 452. *Rembrandt;* 217, 216. *Velazquez;* 474. *H. Rigaud.* In Rooms III and IV are artists of the 17th-19th cent., notably in the 3rd, 540. *Reynolds,* and in the 4th, 531. *Ingres.*

From the highest landing we pass through two vestibules (see Plan, p. 142), noting, among the ancient sculptures in the second, two Hounds, a Horse, and a splendid Wild Boar, to the —

East Corridor *(Primo Corridore)*. Observe the tasteful decorations of 1581. In stands next the windows are shown drawings



by Italian, Flemish, Spanish, and German artists. Among the antiques we note: by the entrance, 48. Marcus Agrippa; 59. Athlete, after an Attic work of the beginning of the 4th cent. (wrongly restored); 82. Ariadne. Among the pictures (to be replaced by tapestry): 8. *Lor. Monaco,* Gethsemane; 23. *Simone Martini* and *Lippo Memmi,* Annunciation, with SS. Ansanus and Julia, a winged painting of 1333; 27. *Giottino* (?), Pietà. — The first door to the left of the entrance leads into the two rooms of the —

Venetian Schools. Room I: 575. *Lorenzo Lotto,* Holy Family (1534); 629, 586, 642. *Giov. Batt. Moroni,* Portraits; *1116. *Titian,* The papal legate Beccadelli (1552); 601. *Jac. Tintoretto,* Admiral Venier. Opposite, 648. *Titian,* Catharine Cornaro; 1136. *Paolo Veronese,* Holy Family with St. Catharine; 638. *Jac. Tintoretto,* Jac. Sansovino, the sculptor; 589. *Paolo Veronese,* Martyrdom of St. Jnstina; 609. *Titian,* Battle of Cadore, a small copy of the pictnre burned in the Doges' Palace in 1577. — Room II. Right: *1111. *Mantegna,* Altar-piece, comprising the Adoration of the Magi, Presentation in the Temple, and Ascension; *Giorgione,* 630. Judgment of Solomon, *622. Maltese knight, 621. The child Moses undergoing the fire ordeal (after a rabbinical legend; an early work); *631. *Giov. Bellini,* Madonna and saints on a platform by a lake, allegorical style (ca. 1488); 584bis. *Cima da Conegliano,* Madonna; 592. *Seb. del Piombo,* Death of Adonis; 1064. *Ant. Canale,* Doges' Palace at Venice; 1521. *G. B. Tiepolo,* Erection of an emperor's statne (large ceiling-painting); 593. *Jac. Bassano,* Moscs at the bnrning bnsh; *605, *599. *Titian,* Fr. Maria della Rovere, Dukc of Urbino, and his wife Eleonora Gonzaga (1537); 597. *Jac. Bassano,* The painter and his family playing music. On easels: *633. *Titian,* Holy Family with St. Anthony; *626. *Titian,* 'Flora', a pretty Venetian woman, half-undressed, with flowers in her hand (before 1520); 1520. *G. B. Tiepolo,* Portrait of a page; 1562. *Jac. Bellini,* Madonna. — Next come the —

New Rooms of the Tuscan Schools. Room IV: 12. *And. del Castagno,* Christ on the Cross, from S. Maria degli Angioli (an early work); 71. *Fra Bartolomeo* and *Mariotto Albertinelli,* Fresco of the Last Jndgment (1498-99; almost obliterated; adjacent, a complementary copy in grisaille). — Adjoining is the —

Lorenzo Monaco Room. Left, 1310. *Gentile da Fabriano,* SS. Magdalene, Nicholas, John, and George (1425). Right, *1544. *Bart. Caporali,* Madonna and adoring angels; 1309. *Lor. Monaco,* Coronation of the Virgin (1413); 64. *Fra Angelico da Fiesole* (?), Madonna enthroned, with angels; *Fra Angelico:* 17. Winged altar-piece, on a gold ground, Madonna with saints and twelve *angel musicians of surpassing beauty (1433); *1294. Altar-piecc with the Preaching of St. Peter, the Adoration of the Magi, and Martyrdom

of St. Mark; on an easel: *1290. Coronation of the Virgin, the master's most charming creation . — To the left we enter the —

Botticelli Room: Allegorical figures by *A.* and *P. Pollaiuolo.* Pictures all by *Sandro Botticelli:* 1299. Strength; then 1158, 1156. Murder of Holofernes; 1182. Calumny, from Lucian's description of a picture by Apelles; 3436. Adoration of the Magi (with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano; before 1478); among the Madonnas note the round picture 1267bis, called 'Magnificat'; 1316. Annunciation, in the old frame.

Leonardo Room. Two pictures by *Leonardo da Vinci:* 1252. Adoration of the Magi, sketch, probably begun in 1481; on the wall to the left of it, 1288. Annunciation (perhaps an early work of 1472). Also pictures by *Domenico Veneziano* (1305. Madonna and four saints), *Cosimo Rosselli, A.* and *P. Pollaiuolo, Paolo Uccello* (52. Equestrian combat), and *Lorenzo di Credi.*

Michel Angelo Room. Right, 1295. *Dom. Ghirlandaio,* Adoration of the Magi (1487); *1307. *Fra Filippo Lippi,* Madonna with angels (a late work); 1297. *Dom. Ghirlandaio,* Madonna with saints; 1160. *Lor. di Credi,* Annunciation; *1139. *Mich. Angelo,* Holy Family, an early work, the only panel picture of the master in Italy, painted in tempera between 1501 and 1505, with nude figures in the background, unconnected with the subject, introduced to show the master's skill in perspective; then, on the same wall, three pictures by *Luca Signorelli:* 72. Madonna, 3418. Fertility, an allegory, 1291. Holy Family (powerfully drawn); 1547. *Luca Signorelli* and *Pietro Perugino,* Christ on the Cross, with saints; 1298. *Luca Signorelli,* Altar-piece with the Annunciation, the Nativity, and Adoration of the Magi; 1549. *Filippino Lippi,* Adoration of the Child; 1301. *Ant. Pollaiuolo,* SS. Eustace, James, and Vincent.

We return to the Corridor, and by the next door enter the three —

Old Rooms of the Tuscan School. First, Room II; Left, *1265. *Fra Bartolomeo,* Madonna and St. Anne, invoking the Trinity, with the tutelary saints of Florence (1517; unfinished); *1112. *And. del Sarto,* Madonna with SS. John and Francis, called the Madonna of the Harpies from the figures on the pedestal (1517); above: 1267, 1270. *Pontormo,* Portraits of Cosimo il Vecchio (after a picture of the 15th cent.) and of Duke Cosimo I.; 1271. *Angelo Bronzino,* Christ in Hades; *Filippino Lippi,* 1268. Madonna enthroned with four saints, a large painting (1485), 1257. Adoration of the Magi (1496); 81. *Piero di Cosimo,* Immaculate Conception; 93. *And. del Sarto,* Christ as a gardener; *1259. *Mariotto Albertinelli,* Visitation of the Virgin (1503); 1254. *And. del Sarto,* St. James and two boys garbed as Jacobite monks (restored); on an easel: *1279. *Sodoma,* St. Sebastian; on the back, Madonna in clouds, with SS. Rochus and Sigismund. — Beyond this room is the smaller Room III, with

coffered ceiling and hung with old maps of Tuscany. On easels: *1300. *Piero della Francesca,* Federigo di Montefeltro, Duke of Urbino, and his wife Battista Sforza; on the back, triumphs of the princely pair, allegorical; 1563, 1564. *Melozzo da Forlì,* Annunciation. — We return to the 2nd Room, from which, to the left, we enter —

Room I: Smaller pictures. Left, 1178, 1184. *Fra Angelico da Fiesole,* Nuptials and Death of the Virgin; between them, 1153. *Ant. Pollaiuolo,* Combats of Hercules with Antæus and the Lernæan hydra, in beautiful landscapes; 34, 1163. *Lor. di Credi,* Portrait of a youth, Portrait of his master And. Verrocchio; 30. *Piero Pollaiuolo,* Duke Galeazzo Sforza. — Opposite, 1167. *Filippino Lippi,* Portrait of an old man (fresco); 1162. *Fra Angelico,* Nativity of John the Baptist; 1217. *Pietro Perugino,* Portrait of a youth; 1161. *Fra Bartolomeo,* Adoration of the Child and Presentation in the Temple; on the back, in grisaille, the Annunciation; 1312. *Piero di Cosimo,* Persens freeing Andromeda; 1198. *Pontormo,* Nativity of John the Baptist. — We next enter the —

Tribuna, an octagonal room, set apart for masterpieces of sculpture and painting. In the centre are five celebrated antiques, some of them much restored: *Satyr* pressing the *scabellum* with his foot (admirable head and arms restored by Michael Angelo?); *Group of Wrestlers;* the *Medici Venus;* the *Grinder,* a Scythian whetting his knife to flay Marsyas by order of Apollo; the *Apollino,* or young Apollo. — Paintings. To the left of the entrance from the Corridor: **1129. *Raphael,* Madonna with the goldfinch ('Madonna del cardellino'), painted about 1507, coeval with 'La belle Jardinière' in Paris, and a little later than the 'Madonna in green' at Vienna, all three closely akin in conception (this picture newly pieced together after a fire in 1548); 1127. *Raphael,* The young St. John (a studio copy); above, 1130, 1126. *Fra Bartolomeo,* Job and Isaiah; *1123. *Sebastiano del Piombo,* Portrait of a lady, formerly erroneously called Raphael's Fornarina (1512; comp. p. 168); 1120. *Raphael* (?), Portrait of a lady; 287. *P. Perugino,* Francesco delle Opere, the architect (1494); 3458. *Seb. del Piombo* (?), Portrait of a gentleman ('l'uomo ammalato'; 1514); above it, *1117. *Titian,* 'Venus of Urbino', a nude lady of exquisite figure reposing on a couch after her bath, painted in 1538 for Guidobaldo della Rovere, Duke of Urbino; **1131. *Raphael,* Pope Julius II., a portrait of strongly marked individuality, with keen, deep-set eyes, vigorous nose, firmly compressed lips, and ample white beard, painted about 1512; 1122. *Perugino,* Madonna with John the Baptist and St. Sebastian (1493); 1115. *Van Dyck,* Jean de Montfort; 159. *Ang. Bronzino,* Bart. Panciatichi; *1141. *Alb. Dürer,* Adoration of the Magi: naïvely conceived as a German mother, with her babe on her knees, receiving the homage of the sumptuously attired wise men from the

East, painted at Nuremberg in 1504; *154. *Ang. Bronzino,* Lucrezia dei Pucci, wife of Bart. Panciatichi; 1108. *Titian,* Venus and Cupid; 1104. *Ribera,* St. Jerome; *197. *Rubens,* Isabella Braut, his first wife; 1128. *Van Dyck,* Equestrian portrait of Charles V.; *1134. *Correggio,* Madonna worshipping the Child, with a fine distant landscape. — We next visit the —

Room of Various Italian Schools: 1006. *Parmigianino,* Madonna with saints; 1031. *Caravaggio,* Medusa; 1557. *Cosimo Tura,* St. Dominic; *1025. *Mantegna,* Madonna in a rocky landscape (ca. 1489); 3417. *Boltraffio,* Laurel-crowned youth in a rocky landscape by night; 1002. *Correggio,* Madonna with angel musicians. On an easel, 1559. *Lor. Costa,* St. Sebastian.

Room of the Dutch Schools. Right: 926. *Gerard Dou,* Pancake-seller; 979. *Hercules Seghers* (not *Rembrandt*), Thunderstorm; 958. *Gerard Terburg,* Lady drinking; 961. *Rachel Ruysch,* Flower-piece; *977. *Jan Steen,* Family feast; 854. *Fr. van Mieris,* The charlatan; 972, 918. *Gabr. Metsu,* Lady and hunter, Lute-player. On an easel, 882. *Jacob van Ruysdael,* Landscape with cloudy sky. — Next come two —

Rooms of the Flemish and German Schools. I. Room: Left, 788. *Amberger,* Portrait of C. Gross, an Augsburg merchant; 765. *Hans Holbein the Younger,* Richard Southwell; opposite, *Alb. Dürer,* 851. Madonna (studio picture; 1526); 768, 777. The Apostles James and Philip (1516); between them, 774. *Claude Lorrain,* Coast scene; *766. *Dürer,* Portrait of his father (1490); 793. *Elsheimer,* Landscape. — II. Room: above, eight good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach,* a pupil of Dürer. Exit-wall, 758. *Elsheimer,* Landscape with a shepherd.

Room of the French Schools. Right: 684. *H. Rigaud,* Portrait of Bossuet; 674. *Largillière,* Jean Baptiste Rousseau; 690. *Nic. Poussin,* Theseus at Trœzene; 695. *Phil. de Champaigne,* Portrait. Opposite: 667. *Jehan Clouet,* Francis I. on horseback; 668. *Gasp. Poussin,* Wooded landscape; 671. *Lancret* (not Watteau), Garden-scene. — To the left, at the end of the S. corridor, is the —

Cabinet of Gems (closed on Sun.), with eight magnificent columns and six cabinets filled with trinkets and ornaments, once the property of the Medici, including vessels of crystal and precious stones and articles in silver and gold.

The South Corridor *(Secondo Corridore)* contains a few good antiques. Left: 138. Thorn-extractor (head restored); right: 137. Altar, with the Sacrifice of Iphigeneia in relief.

In the West Corridor *(Terzo Corridore)* are also several antiques. Left: 156. Marsyas (said to have been restored by Donatello); right: 208. Bacchus and satyr (the torso of the god only antique); at the end: 585. Copy of the Laocoon, by B. Bandinelli; to the left of it: 259. Head of Jupiter. On the walls are pictorial tapestries;

also 220. *Fr. Snyders,* Wild-boar hunt. By the windows, stands containing drawings. — The first door in this corridor leads into the Room of Recent Acquisitions (752. *Romney,* 746. *Holman Hunt,* Portraits of themselves); the second door is that of the passage leading to the Pal. Pitti (see p. 148); by the third door we enter the —

Van der Goes Room. Old Flemish and Dutch pictures: *1525. *Hugo van der Goes,* Adoration of the Child, with shepherds (delightfully Dutch) and angels, and on the wings the family of the donor Tomm. Portinari and their patron saints; 749. *Petrus Christus (?),* Man and wife; *Hans Memling,* 703. Madonna with angels (replica in the Vienna court-museum), 769, 778. Ben. Portinari as St. Benedict; 795. *Rogier van der Weyden,* Entombment; 761. *A. Dürer,* Crucifixion, a green drawing picked out with white (1505), along with a copy in colours by *Jan Brueghel* (1604); 237. *Master of the Death of Mary,* Man and wife (1520). — The adjoining Rubens Room contains two gigantic pictures by *Rubens:* Henri IV. at the battle of Ivry, and his Entry into Paris, painted in 1627 for his widow Maria de' Medici; also, temporarily, 238. *Jac. Jordaens,* Portrait of himself.

In the Room of Inscriptions are Greek and Latin inscriptions, mostly from Rome, antique statues, portrait-busts, and reliefs; among these last is a fragment of a Greek chariot, built into the wall in the passage at the back. The Cabinet of the Hermaphrodite, so named from the Hellenistic marble group in the centre, also contains some other good antiques: 347. Bust of a poet, 315. Torso of a satyr, and 318. 'Dying Alexander' (or rather a Titan) are Pergamenian originals. The Roman reliefs built in above the doors are from the Ara Pacis in Rome (p. 217).

We retrace our steps and next visit the —

Baroccio Room (containing five mosaic tables): 188. *And. del Sarto,* Portrait of a lady; *Ang. Bronzino,* 1266. A sculptor, 158. Descent from the Cross, 172. Eleonora of Toledo; 169, 1119. *Fed. Baroccio,* 'Madonna del Popolo,' Duke Franc. Maria II. of Urbino; 163. *Sustermans,* Galileo.

In the Niobe Room are twelve Roman copies of the now lost *Niobe Group* (p. 204), most of them found together in Rome in 1583: Niobe, wife of Amphion, with her seven sons and seven daughters, with their tutor and nurse, stricken with the arrows of Apollo and Artemis for having slighted Latona; the mother, with the youngest daughter clinging to her, a group of surpassing beauty. — Next come the —

Room of Giov. da San Giovanni, with several pictures by that talented Florentine painter (1590-1636), and the Room of Sketches *(Sala dei Cartoni e Bozzetti),* where we note cartoons by Fra Bartolomeo and (in the centre) drawings by Mich. Angelo and architec-

tural designs by Bramante, Bald. Peruzzi, and others. The adjoining Room of Miniatures and Pastels contains portraits of the Medici by Ang. Bronzino, etc.

The last three rooms contain the bulk of the Drawings *(Disegni)*, notably early Italian (Tuscan, Umbrian, Roman, N. Italian), German, Dutch, and French, numbering in all about 40,000. The numbers begin in the farthest room. The drawings exhibited are provided with the names of their authors.

At the end of the corridor a door opens on to the roof of the Loggia dei Lanzi (p. 140), whence we enjoy a fine survey of the city, the hill of Fiesole, and the mountains to the N.

The Passage to the Pitti Palace, to which we descend from a door at the beginning of the E. Corridor (p. 147), crosses the Ponte Vecchio (p. 166) and is about 715 yds. long. Its walls are utilised for the exhibition of *Woodcuts* and *Engravings* of the 14th-20th cent., first Italian, then German, Dutch, French, and English. In Section II (beyond the ticket-office of the Pitti Gallery, over the Ponte Vecchio) is a long series of portraits of the Medici and their relations. In Section III are views of Italian towns (17th cent.), portraits of popes and cardinals, etc. — We then have several flights of steps to mount to the Pitti Gallery.

Section I (engravings) alone is open on Sundays and holidays. On other days a visit to the Pitti Gallery may be combined with the Uffizi. Sticks and umbrellas left at the latter may be sent over to the Pitti wardrobe (fee 25 c.).

b. Via Calzaioli, Or San Michele, Piazza del Duomo, and Piazza Vittorio Emanuele.

From the Piazza della Signoria the busy Via dei Calzaioli (Pl. E, 5, 4; 'stocking-makers') leads N. to the Piazza del Duomo. In this street, beyond the Via di Porta Rossa, which diverges to the left to the Mercato Nuovo (p. 151), on the left rises the massive three-storied church of —

***Or San Michele** (Pl. E, 5), erected in 1337-1404 on the site once occupied by the old church of *Santa Maria in Orto* and by a corn-hall. The groundfloor of the building is used as a church; the upper stories served as a corn-magazine till 1569, and later for the notarial archives. The outside was adorned by the guilds with statues which have great value in the history of art. Note specially, facing the Via Calzaioli, in the centre, Christ with the doubting Thomas, by *Andrea Verrocchio* (1483); on the left, John the Baptist, by *Lor. Ghiberti* (1414); S. side, (l.) St. Mark, by *Donatello* (1413); W. side, in which is the entrance (centre), St. Stephen and (l.) St. Matthew, by *Lor. Ghiberti* (1428 and 1422); N. side, (r.) St. George, by *Donatello*, a bronze copy (p. 159), and St. Peter, probably by Donatello also. The interior, with its nave and two aisles, is very dark. In the right aisle is a superb Gothic tabernacle by *Orcagna*, with reliefs from sacred history (1369). Opposite the W. entrance

is the *Arte della Lana*, once the weavers' guild-house, restored in 1905, and now occupied by the Dante Society.

The next side-street to the left, the Via degli Speziali, leads to the Piazza Vittorio Emanuele (p. 151), of whose monument we get a glimpse in passing.

In the Piazza del Duomo (Pl. F, 4), at the corner of the Via Calzaioli, is the *Oratory of the Misericordia*, the ancient order of brothers of charity who tend the poor and bury their dead. The brothers are frequently seen garbed in black, with hoods which have openings for the eyes only. On the left is the beautiful Gothic loggia of the *Bigallo*, built in 1352-58 for foundlings, and now containing a small collection of paintings.

Opposite is the ***Battistero** (Pl. E, F, 4; *San Giovanni Battista*), an octagonal domed building, dating from the 7th or 8th cent., but not enriched with its marble incrustation till after the 12th. The edifice was once extolled by Dante, after whose time the three far-famed *Bronze Doors, adorned with exquisite reliefs, were added. The S. door, by *Andrea Pisano* (1330-36), represents scenes from the life of John the Baptist, with figures of the cardinal virtues. The N. door, by *Lorenzo Ghiberti* (1403-24), shows us New Testament scenes, Evangelists, and Church Fathers, still Gothic in conception. The principal door, facing the cathedral, which was also executed by *Lor. Ghiberti* (1425-52), exhibits, in all its richness and freedom, that pictorial conception of the relief which differentiates the plastic art of the Renaissance from that of antiquity. In ten scenes it tells the history of primitive man, of Noah, Abraham, Isaac, and Jacob, of the law-giving on Mt. Sinai, of the struggles of the Israelites to gain the Promised Land, and of the visit of the Queen of Sheba to Solomon. The framework, with its figures of Prophets and Sibyls, is also noteworthy. Over the door is a Baptism of Christ, by *Andrea Sansovino* (1502).

Interior. The mosaics in the choir (1225-28) and dome (14th cent.) are only distinguishable on very bright days. To the right of the high-altar is the tomb of Pope John XXIII. (d. 1419), by *Donatello* and *Michelozzo*. On an altar to the left of the S. door is a statue of Mary Magdalene in wood, by *Donatello*.

The ***Cathedral** (Pl. F, 4), *Il Duomo*, or *La Cattedrale di Santa Maria del Fiore*, so called from the lily in the arms of Florence, was begun by *Arnolfo di Cambio* in 1296; but as his design failed to satisfy the aspirations of the citizens, they entrusted its enlargement to *Francesco Talenti* in 1357, and in 1366 they commissioned 24 architects to decide the form of the choir and dome. In 1418 a famous public competition took place for the execution of the dome, resulting in the appointment of *Filippo Brunelleschi*. The church was consecrated in 1436. It is 185 yds. long and 114 yds. across the transepts; dome 300 ft., or, including the lantern added

in 1462, in all 345 ft. high. The façade, as in the case of so many Italian churches, was left unfinished till 1875-87, when it was erected from the design of *Emilio De Fabris*. The bronze doors, by *Ant. Passaglia* and *Gius. Cassioli*, are also modern. The plastic decoration of the S. portals was added about the end of the 14th cent.; that of the N. entrance is of 1408.

The Interior is grandly proportioned, but dark and bare. On the entrance-wall, over the chief portal, is a Coronation of Mary in mosaic, of the 14th cent.; over the side-portals, in grisaille, are two equestrian portraits: right, John Hawkwood (d. 1394), an English soldier-of-fortune, by *Paolo Uccello* (1436); left, the condottiere Niccolò da Tolentino (d. 1433), by *Andrea del Castagno* (1456). Few of the sculptures are of outstanding interest. On the right, by the chief portal, is the tomb of Bishop Orso (d. 1321), with a sitting figure. In the right aisle is the Monument of Filippo Brunellesehi, by his pupil *Buggiano;* also a Bust of Giotto by *Benedetto da Maiano* (1490); Bust of the famous scholar Marsilio Ficino (d. 1499), by *A. Ferrucci* (1521). By a pillar of the dome, towards the nave, St. James the Elder, by *Sansovino* (1513). The left aisle contains a statue of Bracciolini, secretary of state, and a John the Baptist, both by *Donatello;* by the side-door is a portrait of Dante, with a view of Florence and a scene from the Divine Comedy, painted on wood in 1465 by order of the Republic.

The Choir, situated under the dome, is enclosed by screens of the 16th cent., forming an octagon. Behind the high-altar is an unfinished Pietà by *Michael Angelo*. The paintings on the dome, of the 16th cent., mar the effect of its noble dimensions. In the drum of the dome are windows of stained glass, from designs by *Ghiberti, Donatello*, and others. — Above the Sacristy adjoining the right transept *(Sagrestia vecchia)* is a bas-relief of the Ascension, in terracotta, by *Luca della Robbia*. The same master executed the bronze door of the N. Sacristy *(Sagrestia nuova)*, by the left aisle, with its reliefs of Evangelists and Church Fathers, as well as the terracotta relief of the Resurrection above it. — Under the altar at the back of the tribuna is the bronze reliquary of St. Zenobius, by *Lor. Ghiberti* (1440).

The Ascent of the Dome affords an idea of the construction of this marvel of architecture (double vaulting, with a protecting outer dome, here carried out for the first time). The view is more extensive than from the Campanile. Entrance by a small door in the left aisle (open 7-12 Apr.-Sept., 9-12 Oct.-March; ½ fr.); 463 steps ascend to the upper gallery.

The ***Campanile** (Pl. F, 4), a square tower, 275 ft. in height, begun by *Giotto* in 1334-36, continued by *Andrea Pisano* and *Franc. Talenti*, and completed in 1387, may be pronounced the finest Gothic bell-tower in Italy. Easy ascent of 414 steps to the top (fee ½-1 fr.). The tower is entirely encrusted with coloured marble and richly adorned with sculptures. The statues of prophets, sibyls, and patriarchs are by *Donatello* and his pupil *Rosso* (1416-26), notably on the W. side the so-called David ('lo Zuccone', or bald-head) and Jeremiah, two realistic portraits. Most of the reliefs are by *Andrea Pisano* (after 1343), the finest being the lower series, representing the development of mankind (W. side) from the Creation to the prime of Greek science and art (the last, on the N. side, being by *Luca della Robbia*, 1437).

Opposite the choir of the cathedral is the entrance (Pl. F, 4;

No. 24, to the left in the court) to the *Cathedral Museum, or *Museo di Santa Maria del Fiore,* containing chiefly works of art from the cathedral and the baptistery. Adm., see p. 136.

The groundfloor contains architectural fragments and a few sculptures. The treasures of the collection are exhibited in a large room on the First Floor. By the end-walls (right, 71., and left, 72.) are the *Singers' Platforms *(Cantorie)* from the cathedral, with famous reliefs of singing and dancing children by *Luca della Robbia* (1431-38) and *Donatello* (1433-38), the former frankly realistic and of pleasing forms, the latter passionately agitated and of sterner mould. By the wall at the back: 87, 88. Frames with Byzantine miniatures in mosaic (11th cent.). By the right side-wall: 92, 93. St. Reparata and Christ, marble statuettes by *Andrea Pisano;* *97. Silver Altar from the Baptistery, with twelve reliefs from the history of John the Baptist; the front was executed in 1366-1402, the statue of the Baptist was added by *Michelozzo* in 1451; the side-reliefs (1477-80) are by *Ant. Pollaiuolo* (Birth), and *Verrocchio* (Beheading); upon the altar, 98. Silver Cross by *A. Pollaiuolo* (1457-59). Then the two best-known reliefs of children from the sides of *Luca della Robbia's* cantoria (see above). On the other side-wall and in the last room are ancient and modern designs for the façade and models for the dome of the cathedral.

From the S.E. angle of the Piazza del Duomo the *Via del Proconsolo* leads to the Museo Nazionale in the Bargello (p. 159); from the N.E. angle the *Via dei Servi* to the Santissima Annunziata and the Archæological Museum (p. 157). From the N. side of the piazza the *Via Ricasoli* and the *Via de' Martelli,* continued by the Via Cavour (see below), both lead to the Piazza S. Marco (p. 153; Academy, p. 154). Lastly, from the W. side of the piazza the *Via de' Cerretani* and the *Via Pecori* both lead to the Piazza di Santa Maria Novella (p. 164).

To the S.W. of the Piazza del Duomo lies the older part of the city, known as the *Centro,* modernized since 1888, and laid out in lines of monotonous streets, with the spacious Piazza Vittorio Emanuele (Pl. E, 4, 5) as the focus of its traffic. This piazza presents a busy scene, especially in the evening, when the cafés are much frequented. In the centre rises a large *Monument of Victor Emmanuel II.,* on horseback, by Em. Zocchi (1890), facing the Via degli Speziali. Between the arcades on the W. side of the piazza a huge archway forms the entrance to the Via Strozzi (p. 163). — From the S.W. angle of the piazza the Via Calimara leads to the *Mercato Nuovo* (Pl. E, 5), a market-hall erected in 1547-51, now the flower-market (Thurs. mornings), with shops for the sale of straw and woollen wares. It is embellished with a copy in bronze of the antique boar mentioned on p. 141 and with statues of famous Florentines. The old streets to the W. of this still contain several buildings dating as far back as the 13th cent. No. 9, Via Porta Rossa, is the castellated *Pal. Davanzati* (Pl. E, 5), of the 14th cent. The busy Via Por S. Maria (Pl. E, 5) leads to the Ponte Vecchio (p. 166).

c. Northern Quarters: San Lorenzo, San Marco. Academy and Archæological Museum.

At the beginning of the Via Cavour (Pl. F, G, H, 4-2), formerly the Via Larga, rises on the right the *Pal. Panciátichi* (Pl. F, 4), built about 1700, with a relief of the Madonna by Desiderio da Settignano at the corner, and, on the left, the —

***Palazzo Riccardi** (Pl. F, 3, 4), once the *Pal. Medici*, now the Prefettura, built by *Michelozzo* about 1435 for Cosimo il Vecchio. Here, in 1469-92, Lorenzo il Magnifico resided and held his brilliant court; here, too, dwelt his successors, until Duke Cosimo migrated to the Pal. Vecchio (p. 140). In 1659 the palace was sold to the Riccardi, by whom it was enlarged and materially altered. We can still form an idea of the original plan from the fine colonnaded court, entered by a goodly gateway, from the staircases, and from the private *Chapel of the Medici, to which we ascend by the stairs to the right, accompanied by an attendant. (Adm., see p. 136.) The frescoes in the chapel, by *Benozzo Gozzoli* (1459-63), represent, under the guise of the Journey of the Magi to Bethlehem, a brilliant hunting cavalcade of the Medici.

The Via Gori, between the Pal. Riccardi and *S. Giovannino degli Scolópi*, an old church, altered in the 16th cent., leads to the Piazza San Lorenzo (Pl. F, 4, 3), where rises a statue of *Giovanni de' Medici* (d. 1526), by Baccio Bandinelli. This patriot, father of Duke Cosimo, was the leader of the 'black bands', and fell when fighting against the Imperialists. On the left is the bare brick façade of the old church of —

San Lorenzo (Pl. E, F, 3, 4), re-erected in 1425-61 by *Brunelleschi* and his successor *Ant. Manetti*, at the cost of the Medici and seven other families. The church has the form of an early-Christian basilica, borne by columns, with a flat-roofed nave and niche-like side-chapels, and crowned with a dome.

The Interior shows Brunelleschi's cult of the antique. He restored to the columns the entablature of which the middle ages had deprived them, and which gives a lighter appearance to the arches resting upon them. The entrance-wall was decorated by *Michael Angelo*. The reliefs on the two pulpits at the end of the nave are by *Donatello* and his pupils. To him also is due the graceful organ-front in the left aisle. In the left transept is the Cappella Martelli, which contains a modern monument to Donatello and a fine Annunciation by *Filippo Lippi*. Here, too, is the Old Sacristy, built in 1421-28 by *Brunelleschi*, and decorated by *Donatello*, who also executed the fine bronze door. Under the dome of the church, in front of the steps to the choir, a simple inscription marks the tomb of Cosimo il Vecchio (d. 1464). Over the altar at the end of the right transept is a marble tabernacle by *Desiderio da Settignano*.

The adjoining Cloisters, with their double colonnade, are entered from Piazza di S. Lorenzo No. 9. From the passage a grand staircase to the right ascends to the *Biblioteca Laurenziana* (Pl. E, F 4), founded by Cosimo the Elder in 1444. Its chief treasure is a collection of 10,000 MSS. of Greek and Latin classics, formed by the Medici. The building was begun by *Michael Angelo* in 1523-26.

From the Old Sacristy (p. 152), proceeding through the cloisters to Piazza di San Lorenzo No. 3, we next visit the *Medicean Chapels* (Cappelle Medicee), two buildings adjoining the church on the N.E., and facing the Piazza Madonna. From the entrance (adm., see p. 136) we mount the staircase and first enter the chapel on the left (W.). The octagonal *Chapel of the Princes* (Capp. dei Principi), begun in 1604, and lined with costly mosaics, the burial-chapel of the grand-dukes of Tuscany, was only completed in 1838. Thence, to the right (E.), we enter the **New Sacristy *(Sagrestia Nuova),* built by *Michael Angelo* in 1520-24 as a mausoleum for the Medici. Of the monuments projected those of a son and a grandson of Lorenzo Magnifico alone were executed. On the right is that of *Giuliano de' Medici* (d. 1516), created Duke of Nemours by the king of France, represented in the proud attitude of a general. The sarcophagus is adorned with statues of Day and Night, the latter being famous. On the left is the monument of *Lorenzo de' Medici* (d. 1519), Duke of Urbino, lost in thought *(il pensieroso),* with statues of Evening and Dawn. Architecture and sculpture are here marvellously blended, but the great master, indignant at the overthrow of the republic in 1534, left the work to be finished by his pupils. The sculptures by the other wall, including an unfinished Madonna by Mich. Angelo, were intended for the other monuments.

The Via del Giglio leads S.W. from Piazza Madonna to S. Maria Novella (p. 165).

We return to the Pal. Riccardi (p. 152) and follow the Via Cavour, N.E., to the Piazza San Marco (Pl. G, 3), with a bronze statue of General Fanti (1872). The old church of *San Marco* has been frequently altered; the façade is of 1780. Adjacent is the suppressed—

*Monastery of San Marco (Pl. G, 3), built for the Dominicans under Cosimo the Elder in 1437-43, and decorated by *Fra Giov. Angelico da Fiesole* with frescoes unsurpassed in deep religious feeling. It is now the *Museo di San Marco* (adm., see p. 136).

From the street we enter the first cloister and turn to the right. In the S. corner, to the right, over the door of the guest-chambers *(foresteria),* is seen Christ as a young pilgrim, hospitably received by two of the brothers. Adjoining the E. corner is the Great Refectory; over its door is Christ with the wound-prints; inside is a large fresco, Angels feeding the brethren assembled round St. Dominic (the so-called Providenza). To the left next follows the N.E. cloister; off it opens the Chapter House, on the further wall of which is painted a Crucifixion with twenty saints. In the N. corner, over the Sacristy door, is St. Petrus Martyr, exhorting to silence. — The door to the left, by the chapter-house, leads to the Second Cloisters, where architectural fragments, etc. are preserved. — To the right of the passage is the Small Refectory, containing a Last Supper by *Dom. Ghirlandaio.* Here, too, is the staircase to the —

Upper Floor, where the passages and cells have been painted by Fra Angelico and his pupils. In the Corridor, opposite the staircase, the Annunciation, showing tender sentiment. In the Cells to the left chiefly Madonnas, the finest in the 9th, Coronation of the Virgin, in which her humble joy is marvellously well expressed. The last cells in the next corridor were once occupied by Savonarola (p. 138), who became prior of the monastery in 1491; they contain a modern bust in bronze, a portrait by Fra Bartolomeo, and memorials of the martyrdom of the great preacher of repentance. — We now return to the staircase, where on the left is the cell (No. 31) of *St. Antoninus* (d. 1459). — Then, on the right, is the Library, built in 1441; in the centre ritual books with miniatures (15th cent.). — Cells Nos. 33 and 34, on the other side of this corridor, contain three exquisite little easel pictures by Fra Angelico. — The last cell on the right, with a fine Adoration of the Magi by the same master, is said to be that in which Cosimo the Elder received the Abbot Antoninus and Fra Angelico; it contains his portrait by Pontormo and a terracotta bust of St. Antoninus.

Opposite the monastery, at the corner of Via Cavour and Via degli Arazzieri, is the tasteful *Casino di Livia* (Pl. G, 3), of 1775; next it, Via Cavour 63, is the *Casino Medici*, built in 1576 on the site of the garden where Lorenzo il Magnifico had stored part of his treasures of art. Then, on the left, No. 69, is the colonnaded court of the **Chiostro dello Scalzo** (Pl. G, 2; adm., p. 136), embellished in 1515-26 with frescoes, brown on brown, from the history of John the Baptist, by *Andrea del Sarto*. — Farther N.E. the Via Salvestrina, on the left, leads to the Via San Gallo, in which No. 74, a corner-house, is the old *Palazzo Pandolfini* (Pl. G, H, 2), erected in 1516-20 from designs by Raphael.

The **Cenacolo di Sant' Apollonia** (Pl. G, 3), Via Ventisette Aprile, the a refectory of an old monastery of that name, has a small picture-gallery (adm., p. 136). Note in particular works by *Andrea del Castagno:* nine portraits of distinguished personages, being remains of frescoes from the Villa Pandolfini at Legnaia, and on the right wall an admirably preserved Last Supper (1450?).

In the quiet Via Ricasoli, leading from the S. angle of the Piazza di San Marco to the Piazza del Duomo (p. 149), No. 52, on the left, is the entrance to the ***Accadémia di Belle Arti** (Pl. G, 3), containing the *Galleria Antica e Moderna*, an admirable collection of pictures, which, though lacking works of the foremost rank, affords the best survey of Florentine painting from the 14th to the 16th centuries. Adm., see p. 136.

From the vestibule, in which is the ticket-office, we go straight into the Domed Room, the first portion of which is hung with Flemish tapestry of the 16th cent. At the end of the room is the celebrated *David ('Il Gigante') by *Michael Angelo*, hewn by the artist in 1501-1503, in his 26th year, out of a gigantic block of

marble (formerly placed in front of the Palazzo Vecchio, p. 140), of all his works the most admired by his contemporaries, and certainly a marvel of boldness and decision, considering the limits imposed on him by his material. On the right is the torso of a river-god, Michael Angelo's model for one of the monuments in the New Sacristy (p. 153). Around the room are casts of Mich. Angelo's other sculptures, with photographs of his drawings, etc. (in the right transept), and of the Sixtine frescoes (p. 175; left transept). — The steps at the end of the left transept lead to the three —

Rooms of the Tuscan School. — 1st Room (13th-15th cent.). In front, on easels: 165. *Gentile da Fabriano,* Adoration of the Magi, his master-piece (1423); 166. *Fra Angelico,* Descent from the Cross. On the walls: Madonnas, New Testament and other scenes by *Cimabue,* from the school of *Giotto,* by *Ambrogio Lorenzetti,* and *Sandro Botticelli;* 147. Bridal chest, historically interesting; 164. *Luca Signorelli,* Madonna with saints. — 2nd Room (15th-16th cent.): Left, 168, *Fra Bartolomeo,* Christ and saints, frescoes, the monk's head in the centre particularly fine; above it, 159. *Alessio Baldovinetti,* Trinity; 169. *Albertinelli,* Annunciation. In the centre, 195. *Dom. Ghirlandaio,* Adoration of the Shepherds (1485). — 3rd Room (16th-18th cent.): left, 198. *Al. Allori,* Annunciation. — In the centre, 70, *Masaccio,* Madonna enthroned, with St. Anna. — We pass through the domed room and enter, to the right, the —

4th Room. Left, *Pietro Perugino:* 57. Assumption of the Virgin (1500), 56. Pietà (early work), 241, 242. Two monks of Vallombrosa, 53. Christ on the Mt. of Olives. Above No. 56: 65. *Luca Signorelli,* Christ on the Cross and M. Magdalene. Opposite, 66. *Dom. Ghirlandaio,* Madonna with angels and four saints; 62. *Fra Filippo Lippi,* Coronation of the Virgin, one of the master's finest works; the monk below, on the right, with the words 'is perfecit opus', is the painter's own portrait. 61. *And. del Sarto,* Two angels. — Adjacent, on the right, is the 5th Room: right, 76, 75. *And. del Sarto,* Four saints, Risen Christ (fresco); 71. *And. Verrocchio,* assisted by *Leon. da Vinci,* Baptism of Christ (restored); 73. *Sandro Botticelli,* Coronation of the Virgin; 55. *Fra Filippo Lippi,* Madonna with four saints; 72. *Franc. Pesellino,* Predella with the Nativity, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Anthony; 79. *Fra Filippo Lippi,* Adoration of the Child; 78. *Perugino,* Crucifixion; *80. *Sandro Botticelli,* Allegorical representation of Spring: on the left, Mercury and the Graces; in the middle, Venus and Cupid with the bow; on the right, the Goddess of Spring and Flora, accompanied by Zephyr. 82. *Fra Filippo Lippi,* Nativity. — On the other side of the 4th Room is the 6th: right, 98. *Filippino Lippi* and *Perugino,* Descent from the Cross; opposite, 84. *Franc. Botticini* (here called school of Verrocchio), Tobias with the three angels;

85. *S. Botticelli,* Madonna with saints; 86. *Fra Filippo Lippi,* Predella with the legend of SS. Frigidian and Augustine; 92. *Lor. di Credi,* Adoration of the Child; 97. *Fra Bartolomeo,* The Virgin appearing to St. Bernard, an early work. — We now return to the domed room, from the front section of which we turn to the left into the 7th Room. Several works by *Fra Angelico:* right, 246. Pietà; 243. Story of SS. Cosmas and Damian; 233-237, 252-254. The Life of Jesus in eight sections (only partly by the master himself); 257, 258. Stories of SS. Cosmas and Damian; by the door to the left: *266. Last Judgment, with the blessed on the left, of surpassing grace and feeling. — Adjacent are two other rooms containing Florentine pictures of the 14th-15th cent.

The Modern Gallery on the first floor, to which a staircase ascends from the vestibule, contains little to interest us.

The same building (entrance, Via degli Alfani 82) contains the well-known manufactory of *Florentine Mosaics,* with an exhibition, open on week-days, 10-4.

From the Piazza San Marco the Via della Sapienza leads S.E. to the Piazza dell' Annunziata (Pl. G, 3, 4), bounded on the E. by the church of that name, and on the S. and N. by the colonnades of the Foundling Hospital (p. 157) and the fraternity of the *Servi di Maria* (1518). The piazza is adorned with a *Statue of Grand-Duke Ferdinand I.,* on horseback, by Giov. da Bologna (1608), and two Fountains by Pietro Tacca.

The church of ***Santissima Annunziata de' Servi,** founded in 1250, rebuilt by *Michelozzo* in 1444-60, with a portico restored in 1601, deserves a visit for the sake of the frescoes in the fore-court by *Andrea del Sarto* (1510-14). They depict scenes from the life of Filippo Benizzi, founder of the Servite order, and from the story of the Virgin. In profusion of noble figures, and in richness and softness of colouring, they are among the most beautiful creations of the Florentine high-Renaissance.

We enter the Fore-Court by the central door. As the pictures have suffered from exposure they are now protected by glass (sacristan, 30-50 c.). To the left of the entrance to the church are two older frescoes: *Alessio Baldovinetti,* Adoration of the Shepherds (1460), and *Cosimo Rosselli,* Investiture of Filippo Benizzi (1476). Then, to the left, five Pictures by *Andrea del Sarto:* The saint clothing a sick man; Gamblers mocking him struck by lightning; Cure of a possessed woman; Dead man raised to life by the corpse of San Filippo; Boy healed by his robe. On the other side of the colonnade Andrea displays his consummate skill most fully in two paintings: on the wall of the church, Adoration of the Magi (in the right foreground are Jac. Sansovino and, pointing forwards, the painter himself); then, on the right, the Nativity of the Virgin (1514; the dignified figure in the middle is the painter's wife). The three last frescoes, the Nuptials, Visitation, and Assumption, are by Andrea's comrades and pupils, *Franciabigio, Pontormo,* and *Rosso* (1513-17).

The Interior of the church, with its showy rococo decoration, has lost its original character. On the left is the *Cappella della Vergine Annunziata,* smothered with costly votive offerings. The Choir, begun in 1451 by *Michelozzo,* and completed from designs by *L. B. Alberti*

in 1470-76, is curious. The 5th chapel contains a crucifix and six reliefs by *Giov. da Bologna* and his pupils.

A door leads from the left transept into the CLOISTERS. By this door, outside, is a fresco by *And. del Sarto*, Madonna del Sacco (1525).

The **Spedale degli Innocenti**, or *Foundling Hospital* (Pl. G, 4), begun in 1419 by *Brunelleschi*, is one of the earliest examples of Renaissance architecture. The destination of the building is indicated by the coloured medallions of infants in swaddling clothes, of well-marked individuality, between the arches of the colonnade, by *Andr. della Robbia*. To the left in the court, over the door into the church of SANTA MARIA DEGLI INNOCENTI, is an Annunciation by *A. della Robbia*. The altar-piece in the interior is an Adoration of the Magi, by *Dom. Ghirlandaio* (1488; covered). — At the right corner of the Via de' Servi, which leads to the Piazza del Duomo (p. 149), is the *Palazzo Riccardi-Mannelli*, now *Pal. Grifoni* (Pl. G, 4), by Bern. Buontalenti (1565).

From the E. angle of Piazza dell' Annunziata runs S.E. the VIA DELLA COLONNA, on the left side of which is the spacious *Palazzo della Crocetta* (Pl. H, 4), now the —

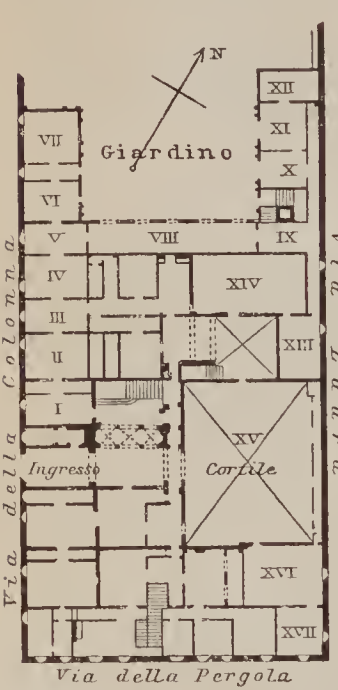
***Archæological Museum.** (Entrance No. 26, near the crossing of the Via della Pergola; adm., p. 136.) This collection affords an admirable idea of the culture of the Etruscans. Most of the objects are from tombs, comprising vases, bronzes, and trinkets, some of them imported from Greece, others copied from Greek patterns. The native Etruscan art was poor. It differs from the Greek in its marked realism, a feature which recurs in Roman art also.

The **Ground Floor** contains the ETRUSCAN TOPOGRAPHICAL MUSEUM, in seventeen rooms, the objects being grouped according to the places where they were found. — ROOMS I-III. Objects from *Vetulonia* (p. 173); IV. *Volsinii* (p. 189); V. *Cortona* and *Arretium* (pp. 182, 181); VI-VII. *Clusium* (p. 189); VIII. *Luna* (p. 127), etc.; XV-XVI. *Florentia;* XVII. *Faesulae* (p. 172). — The GARDEN, entered from Room VIII, contains copies of the different forms of tombs (sunken, circular, raised). The custodian, on application, conducts parties every $^1/_2$ hr.

First Floor. To the left, Rooms I-VII: EGYPTIAN MUSEUM. In the 7th, an Egyptian war-chariot of the 14th cent. B.C. — To the right is the —

ETRUSCAN MUSEUM, in fifteen rooms. VIII. Vases in black earthenware, of native make. Then through the 11th to X., containing bronze utensils (finely engraved mirrors, candelabra, helmets, and weapons), and XI., which contains the most valuable bronzes: in the centre, the *Chimaera*, a monster composed of a lion, goat, and serpent, a Greek work of the 5th cent. B.C., found near Arezzo in 1554; in the corners, *Athena*, after an original of the time of Praxiteles (4th cent.), and the *Orator*, the so-called Arringatore, of the end of the Roman republic; in the stands, mirrors and objects in bone, including the statuette of a pigmy with a crane; on the stands, statuettes, on the right archaic, on the left more developed; right and left of the entrance, head of a youth and Bacchus group. — We return to IX: In a glass-case by the window several Etruscan bronzes, some recently found; also a small Phœnician silver vase with engravings; in the wall-presses are the earliest Italic vases. — XII: Black-figured Attic vases for water, wine, and oil; in the central glass-press the so-called *François Vase* (so named from its finder), a cratera of the 6th cent. B.C., of Attic origin, 6 ft. in circumference, made,

according to the inscription, by Ergotimos, and adorned with mythological scenes by the painter Klitias; in the next detached cabinet, above, a beautiful bowl with white ground and coloured inside; in the wall-presses red-figured bowls and other vessels; in the passage two superb Apulian amphoræ. — Adjacent is XXI: Sarcophagi. Left, under glass, Terracotta sarcophagus from Chiusi, with rich painting, and the figure of the deceased on a bed (2nd cent. B.C.); in the centre, Head of a warrior from the Necropolis of Volsinii (5th cent. B.C.). — In XXII: Extensive collection of cinerary urns with mythological designs in relief (Etruscan works after Greek models); in the centre, Alabaster sarcophagus from Corneto, with a painting of a battle of Amazons (4th cent. B.C.). — We retrace our steps and next visit XVIII: Archaic vases and terracottas from Cyprus. — In XIX are Cameos and Intaglios. By the first window to the left, in the first case, Sacrifice of Antoninus Pius, of remarkable size; by the second window, 54. Herakles and Hebe, by Teukros; in the cabinets Phœnician and Roman glasses, Etruscan trinkets in gold, and a valuable collection of coins. — We now return through Room XIII, containing S. Italian vases, to the passage, off which open two rooms which the custodian opens: XVI. On the extrance-wall, in case 4, Silver shield of Ardahur, the Alanian (5th cent. A.D.). Left wall, in case 1, several statuettes, among them a Zeus, a Greek original of the 5th cent. B.C. Right wall, case 2, Herakles, Aphrodite, etc. — XVII: In the centre the so-called *Idolino, an honorary statue of a young athlete, a Greek original, 5th cent. B.C.; pedestal of the 16th cent.; by the rear-wall, to the right, Torso of a youth, Greek original, end of 6th cent. B.C.; left wall, four Greek portrait-heads (7. Sophocles; 8. Homer).



We now ascend to the **Second Floor** to visit the Galleria degli Arazzi (tapestry). The first rooms contain woven and embroidered stuffs of the 14th and 15th cent., and fine specimens of velvet, gold-brocade, and damask of the 16th-18th cent. — Then the *Arazzi*, products of the Florentine tapestry-factory (1545-1737). The earlier work is purely decorative, but under the influence of the Gobelins of Paris imitation of paintings came into vogue. — Here also are preserved specimens of German and Flemish tapestry of the 15th-16th cent.

Farther on in the Via della Colonna, at the corner of the Via di Pinti, rises the church of *Santa Maria Maddalena de' Pazzi* (Pl. H, 5), with a fine porch built by Giul. da Sangallo (1479). The old monastery has been converted into barracks. The chapter-house (Via Colonna No. 1, third door; adm. p. 136) contains a large Fresco in three sections by *P. Perugino:* Christ on the Cross, with SS. Mary and Bernhard, SS. John and Benedict at the sides (ca. 1495).

d. Eastern Quarters: The Bargello and Santa Croce.

From the Piazza della Signoria (p. 140) the Via de' Gondi leads S.E. to the Piazza San Firenze (Pl. F, 5) and the church of that name. No. 1 in the piazza is the *Pal. Gondi*, begun by Giuliano da Sangallo about 1490, and rebuilt in 1874.

In the Via del Proconsolo (Pl. F, 5), which runs hence to the Piazza del Duomo (p. 149), No. 2, on the right, is the castellated and pinnacled *Pal. del Podestà*, known as the **Bargello** (Pl. F, 5), begun in 1255, and down to 1574 the residence of the Podestà or supreme judge. Then, till 1848, it was used as a prison and seat of the chief of police (Bargello), and in 1857-65 it was admirably restored and converted into a —

****National Museum**, illustrative of the mediæval and modern history of Italian culture and art, and specially interesting for its Renaissance bronzes and marble sculptures. Adm., see p. 136.

Ground Floor. The first two rooms contain a rich collection of weapons. Note in the Principal Room, on the right, a monster bronze cannon of 1638. Through the adjoining tower-chamber we pass into the picturesque *Court, with its massive arcades, its fine flight of steps, and its walls adorned with armorial bearings, presenting an admirable picture of a mediæval castle-yard. On the E. side, 9. *Giov. da Bologna*, Architecture; S. side, 15. *Michael Angelo* (?), Dying Adonis; 16. *Giov. da Bologna*, Virtue triumphant (1570); 18. *Mich. Angelo*, 'Victory', unfinished. — Opposite the tower-room is a Vestibule, with architectural fragments and several sculptures of the 14th cent. In the adjoining Michael Angelo Room are four sculptures by that master: by the left side-wall, *128. Bacchus, as an intoxicated youth, an early work, of perfect modelling (1497); by the further end-wall, 111. Bust of Brutus, unfinished; by the right side-wall, *123. High-relief of the Holy Family, an unfinished early work, unique in its tranquil beauty; *224. Apollo or David, unfinished (1529). Note further, by the two end-walls, a chimney-piece and marble niches from Florentine palaces, and on the left long wall five reliefs from the history of S. Giovanni Gualberto by *Benedetto da Rovezzano*.

The flight of steps in the court ascends to the —

First Floor. The loggia, known as *Verone*, contains eight bells, the oldest dating from 1249. — To the right: I. Room of Donatello, containing originals and casts. In the centre, Cast of the equestrian statue of Gattamelata (p. 65); in front of it, the original Marzocco (p. 140). The other originals are by the back-wall: in a niche *St. George (1416; from Or San Michele, p. 148); on the left, David, with an air of youthful assurance (1416); young John the Baptist (S. Giovannino), a relief in sandstone; on the right, a marble statue of the Baptist and a relief of the Crucifixion, partly gilded;

in front, to the left, *David, in bronze; on the right, Bronze figure of a genius trampling on snakes (the so-called 'Amor'). Between these: Bronze bust of a young patrician; coloured *Terracotta bust of a man, remarkably life-like, said to be Niccolò da Uzzano.

II. Room: Valuable tapestries and stuffs. — III. Room: Legacy by M. Carrand of Lyons (d. 1888), a collection of Italian and other works of art in almost bewildering profusion. On the walls are pictures of the 14th-16th cent., textiles, majolicas; in the 1st Case are bronzes (226. *Giov. da Bologna*, Architecture; 393. *Donatello*, 'Pátera Martelli', allegory of Spring); in the 2nd Case enamels of Limoges and church utensils; in the 3rd Case ivory carvings of the 2nd-17th cent.; in the 4th Case medals, cut stones, wood-carvings. — Under a coloured relief of the Madonna is the entrance to the IV. Room, originally a chapel, adorned with frescoes by *Giotto* (?): the 'Paradise', facing us, contains a portrait of Dante as a youth. In the presses are shown enamels and goldsmith's work. Without a number, Madonna in terracotta by *Jac. Sansovino*. — The side-room to the right (generally closed) contains woven stuffs and embroidery (Carrand Collection).

V. Room. First comes the Ressmann Collection of weapons. The two central cases contain ivory carvings; also gold trinkets and amber; in the last case, valuable Florentine niellos (15th cent.). (The door to the left in this room leads to the second floor, see below.) — VI. Room: Florentine bronzes of the 15th cent., particularly fine. In the press on the left, below, *Ant. Pollaiuolo*, Hercules and Antæus; in the middle row a Putto by *Donatello;* exit-wall, 12, 13. Abraham's Sacrifice, by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, the earliest Renaissance sculptures, executed in 1402 in the competition for the Baptistery doors (p. 149); in the centre, *22. *Andrea Verrocchio*, David (1476). — VII. Room: Bronzes of the 16th-17th cent.; left side, 23. *Benv. Cellini*, Ganymede; 37. *Dan. da Volterra*, Bust of Mich. Angelo; 38, 40. *Benv. Cellini*, Models in bronze and in wax for the Perseus (p. 140). The glass-cases by the end-wall contain fine plaquettes of the 15-16th cent.; in the centre, *82. *Giov. da Bologna*, Mercury (1564). — We return to Room V and ascend to the —

Second Floor. I. Room. Along the walls are glazed terracotta reliefs by *Luca, Andrea,* and *Giovanni della Robbia,* some white on a blue ground, others entirely coloured. — II. Room (right). Della Robbia work continued. End-wall, to the right, *26, 28, 29, *31. *Luca della Robbia,* Madonnas; adjacent, on the entrance-wall, 25. *Giovanni della Robbia*, Large altar, with Adoration of the Child (1521); *Andr. della Robbia,* 76, 74, 75. Madonnas and Bust of a boy; on the opposite wall, 44. *Giov. della Robbia,* Relief of the Madonna; in the centre, majolicas from Urbino, Gubbio, Faenza, etc. (16th cent.), and glasses. — In the III. Room (tower-room) is the

Franchetti Collection of woven materials. — We return to Room I. and pass through it to the —

IV. Room: Terracottas of the 15th-16th cent. By the entrance-wall, 168. *Michelozzo,* Young John the Baptist; in the centre, 165. *Verrocchio,* Bust of Piero de' Medici; 161. *Ant. Pollaiuolo,* Bust of a young warrior. Also portrait-busts in marble: 147. by *Antonio Rossellino,* 153. by *Benedetto da Maiano,* 160. by *Ant. Rossellino.* To the left is — V. Room: Works in marble, 15th cent. Side-wall on the left, 179. *Ant. Rossellino,* Statue of John the Baptist as a boy (1477); 146, *180, *181. *Verrocchio,* Relief for the tomb of Francesca Pitti (p. 165; 1477), Madonna, Bust of a young woman; 201, 219. *Luca della Robbia,* Crucifixion, Release of St. Peter, unfinished reliefs (1438); *Matteo Civitali,* 283. Faith, 185. Ecce Homo; 190. *Rossellino,* Mary adoring the Child (high-relief); 198. *Desiderio da Settignano,* Bust of a girl. Window-wall, 222. *Ben. da Maiano,* Coronation of an emperor (high-relief). Entrance-wall, 234, 236, 235. *Mino da Fiesole,* Busts of Piero and Giovanni di Cosimo de' Medici, and of Rinaldo della Luna. In the centre, 226. *Ben. da Maiano,* John the Baptist (1481); *225. *Jac. Sansovino,* Bacchus, early work. — From the IV. Room we enter, to the right, the VI. Room: Medals (15-19th cent.).

Opposite the Bargello is **La Badía** (Pl. F, 5; entrance to the left, at the end of the colonnade), an old Benedictine abbey, with a church largely remodelled in 1625 and a graceful campanile. In the left transept is the tomb (1481) of Count Hugo of Tuscany (d. 1001); in a chapel to the left of it is a Madonna appearing to St. Bernard, by *Filippino Lippi* (1480), one of his most beautiful works. Observe also the fine wooden ceiling. The cloisters contain remains of monuments of nobles of the 13th-14th cent. — In the Via del Proconsolo farther on, on the right (No. 10) is the **Palazzo Quaratesi* (Pl. F, 5; formerly *Pal. Pazzi*), said to have been begun by Brunelleschi in 1445, completed in 1462-70 by Giuliano da Maiano, with a fine court. Then, the handsome *Palazzo Nonfinito* (Pl. F, 5; now telegraph-office), begun for the Strozzi in 1592 by Bern. Buontalenti.

Between these two palaces diverges the mediæval Borgo degli Albizzi. No. 24 (left), the *Pal. Pazzi* (Pl. F, 5), rebuilt after 1568 by Bart. Ammanati, with good graffito decorations. No. 18 (left), the *Pal. Altoviti* (Pl. F, 5), formerly *Valori,* adorned with busts of famous Florentines ('I Visacci', *i. e.* caricatures), of 1570. No. 12 is the *Pal. Albizzi* (Pl. G, 5); No. 15, opposite, the *Pal. Alessandri,* of the 14th cent. — The prolongation of the Borgo degli Albizzi ends at the Via Giuseppe Verdi (Pl. G, 5), which leads to the right to the oblong —

Piazza Santa Croce (Pl. F, G, 6), the chief piazza of the S.E. quarter. In the centre rises a marble *Statue of Dante,* by E. Pazzi

(1865). No. 1, at the N.W. end, is the graceful *Pal. Serristori*, of 1469-74. From the W. corner of the piazza diverge the Borgo de' Greci, leading to the Piazza della Signoria, and the lively Via de' Benci, which goes to the Ponte alle Grazie. On the S.W. side of the piazza, No. 23, is the *Pal. dell' Antella*, of 1620.

The Gothic church of ***Santa Croce** (Pl. G, 6), begun in 1294 by *Arnolfo di Cambio* for the Franciscans, was completed in 1442, except the façade, which was added in 1857-63. The interior, 128 yds. long, with its widely spaced pillars and the open roof of its nave, produces an impressive effect, enhanced by numerous monuments of famous Italians and by *Giotto's* venerable frescoes in the choir-chapels. (Morning light best.)

Over the central door is a bronze statue of St. Louis by *Donatello* (1423).

Right Aisle. On the right, by the first altar, is the Tomb of Michael Angelo (d. at Rome, 1564), erected in 1570, with a bust and allegorical statues; on the pillar opposite, the 'Madonna del Latte', a relief by *Ant. Rossellino*. Beyond the second altar, an honorary Monument to Dante (p. 110), erected in 1829; Tomb of the poet Vitt. Alfieri (d. 1803), by *Canova*. To the left, by the pillar, Pulpit in marble, by *Benedetto da Maiano*, with superb decoration and five reliefs from the history of St. Francis of Assisi and the Franciscan order. Then, Tomb of Machiavelli (d. 1527), by *Innocenzo Spinazzi* (1787); also a fine relief of the Annunciation, in sandstone, by *Donatello*; above, charming putti; Monument of the statesman Leonardo Bruni ('Aretino', d. 1444), by *Bern. Rossellino*; Tomb of Gioacchino Rossini (1792-1868), the composer, by *Cassioli* (1902).

Right Transept. The chapels contain frescoes by pupils of Giotto, partly destroyed. The following door opens on to a long passage, adjoined (first door on the left) by the Sacristy, containing fine inlaid cabinets and doors (15th cent.). At the end of the corridor is the Cappella de' Medici, erected about 1434 by *Michelozzo* for Cosimo the Elder (shown by the sacristan; 25-30 c.), with reliefs by the *Robbia*, a marble ciborium by *Mino da Fiesole*, and a Coronation of the Virgin by *Giotto*.

The Choir terminates in a row of eleven chapels, of which that in the centre, the largest, forms the choir proper. All these are adorned with frescoes by *Giotto* and his pupils, the two on the right of the choir recess containing his finest works. In the Cappella Peruzzi (2nd from the choir) Giotto portrays the life of the two Johns: left (at the top), Zacharias at the altar, Nativity of the Baptist (with a noble figure of Elizabeth), Dancing of the daughter of Herodias; right, Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana, and Assumption of the Evangelist, whose tomb his disciples find empty. In the Cappella Bardi (next the choir), *Giotto* depicts scenes from the life of St. Francis of Assisi: right (above), Confirmation of the rules of his order; Ordeal of fire before the Sultan; Blessing Assisi on his deathbed; and Appearing to the Bishop in a vision; left, Flight from his father's house; Appearing at Arles; Mourning for the saint, whose stigmata are beheld by the brethren, while priests and choristers stand around in solemn conclave, a most impressive scene. On the ceiling are represented Poverty, Chastity, and Obedience, the chief virtues of the order, and the saint in glory. On the vaulting of the windows are figures of saints, that of St. Clara charming.

Left Transept. Over the altar in the central chapel, enclosed by a railing, is a Crucifixion by *Donatello*, executed in the competition with Brunelleschi (p. 165). — At the corner of this transept and the aisle are the tombs of the composer Cherubini (d. 1842) and the engraver Raphael Morghen (d. 1833).

Left Aisle. By the 1st central pillar: Monument of the great architect Leon Battista Alberti (1405-72), by *Bartolini*, unfinished; then the Tomb of Carlo Marsuppini (d. 1455), secretary of state, by *Desiderio da Settignano*, and a modern memorial of Donatello; also, Monument of Galileo Galilei (d. 1642), by *G. B. Foggini*. By the entrance-wall: Monument of the historian Gino Capponi (1792-1876).

The Cloisters, entered from Piazza Santa Croce by a gate adjoining the church, contain tombs, ancient and modern. At the back is the *Cappella dei Pazzi, one of the first creations of the Renaissance, erected by *Brunelleschi* about 1430 (opened by the custodian; fee 30-50 c.). The vaulted vestibule, borne by columns, is adorned with a frieze of charming angels' heads. The interior, in the form of a Greek cross, covered with a flat dome, was restored in 1899-1900. The decoration of the vaulting with glazed panels was here applied for the first time. In the spandrels are the four Evangelists, and below are the Apostles, by Luca della Robbia.

To the N.E. of S. Croce, No. 64 Via Ghibellina (corner of Via Buonarroti), is the **Casa Buonarroti** (Pl. G, 6), bequeathed by the last of the Buonarroti to the city in 1858, now the *Galleria Buonarroti* (adm., see p. 136). It contains memorials of Michael Angelo, two early works (Battle of the Lapithæ and Centaurs, Madonna on the Steps), two sketches for his David (p. 150), and numerous drawings of the master.

e. Western Quarters: Santa Trinità and Santa Maria Novella.

From the Piazza Vittorio Emanuele (p. 151) the Via degli Strozzi (Pl. E, 4) leads to the narrow Piazza Strozzi, on the W. side of which is the *Palazzo Strozzi (Pl. D, E, 4), the most brilliant example of the Florentine style, said to have been begun by *Benedetto da Maiano* in 1489, continued by *Cronaca* (d. 1508), to whom are due the cornice and the court, and completed in 1553. The corner-lanterns, torch-holders, and rings are master-pieces of iron-work. — Nearly opposite, on the S.E. side of the piazza, is the small *Pal. Strozzino* (Pl. E, 5), built in a similar style about 1460, with a fine court.

At the back of the Pal. Strozzi runs the Via Tornabuoni (Pl. D, 4, 5), the most fashionable street in the old town, with its stately palaces and attractive shops. On the right, No. 20, is the *Pal. Corsi-Salviati* (Pl. D, E, 4), formerly Tornabuoni; No. 19, opposite, is the *Palazzo Larderel* (Pl. D, 4), a fine high-Renaissance edifice of 1558-80. Then, on the left, No. 3 Piazza Antinori (Pl. E, 4), is the *Pal. Antinori*, with a good early-Renaissance façade.

In the opposite direction (S.) the Via Tornabuoni ends (by an antique granite column, with a figure of Justice, of 1581) at the long, narrow Piazza Santa Trinità (Pl. D, 5), whence the Ponte Santa Trinità crosses to the quarters on the left bank of the Arno

(p. 166). On the left is the *Pal. Bartolini-Salimbeni;* then, nearer the river, the *Pal. Spini,* of a severe castellated type, of the early 14th cent.

Opposite rises **Santa Trinità** (Pl. D, 5), one of the oldest Gothic churches in Italy, with a baroque façade of 1593. The interior, lately restored in the 14th cent. style, is adorned with frescoes by *Dom. Ghirlandaio* (1485), which, though much damaged, convey a good idea of his importance in this domain.

These frescoes are in the *Capp. dei Sassetti,* the second to the right of the high-altar, and depict the career of St. Francis of Assisi (like Giotto's in S. Croce, p. 162).

Upper row: 1. St. Francis expelled from his home; 2. Pope Honorius confirming the rules of the Order; 3. St. Francis before the Sultan. Lower row: 1. St. Francis receives the stigmata; 2. He restores to life a child of the Spini family; 3. Burial of the saint. The portraits of the founders, by the altar, and the sibyls on the ceiling are also by *Ghirlandaio.* The tombs of the Sassetti at the sides are by *Giuliano da Sangallo.* — Note also, in the 2nd chapel to the left of the high-altar, the Tomb of Bishop Benozzo Federighi, by *Luca della Robbia* (1457); also in the aisles, 5th chapel on the left, a wooden figure of M. Magdalene by *Des. da Settignano;* 5th chapel on the right, marble altar by *Bened. da Rovezzano.*

The broad quay of the Lungarno skirts the river under various names. Here, to the N.W. of the Ponte Santa Trinità, rises the *Palazzo Corsini* (Pl. D, 4), of the 17th cent., containing an imposing staircase and a picture-gallery. (Adm. Tues., Thurs., and Sat. 10-3; fee 50 c.) In the fourth room are two good Madonnas by Filippino Lippi and Luca Signorelli. — To the N.E., farther on, is the Piazza del Ponte alla Carraia (Pl. C, D, 4), whence the Via de' Fossi with its many shops leads to Santa Maria Novella (see below); then the Piazza Manin (Pl. C, 3, 4), with a statue of Manin (p. 92) and the church of *Ognissanti.* (In the refectory of the old monastery, a fine fresco of the Last Supper, by Dom. Ghirlandaio, 1450.) Still farther on is a statue of *Garibaldi* (Pl. B, 3), in bronze, by Zocchi (1890). The Lungarno ends at the Cascine (p. 171).

Opposite the Pal. Strozzi (p. 163) two streets run to the W.: to the left the Via della Vigna Nuova, No. 20 in which is the *Palazzo Rucellai* (Pl. D, 4), by Bern. Rossellino, 1446-51, from designs by Leon Batt. Alberti (showing for the first time the Florentine rustica style combined with wall-pilasters); and to the right the Via della Spada, whence the Via del Sole, to the right, leads to the Piazza di Santa Maria Novella (Pl. D, 3, 4). The loggia on the left, with its pretty Robbia relief, is of 1489-96. The two obelisks in the piazza served as goals for the carriage-races once held here on the festival of St. John. On the N. side is the church, adjoined on the right by the black and white marble arcades of the old burial-vaults *(avelli)* of noble families.

The old Dominican church of ***Santa Maria Novella** (Pl. D, 3) was erected in the Gothic style in 1279-1350. The incrusted

marble façade was further embellished in 1456-70, from designs by *Leon Battista Alberti*, with a handsome Renaissance portal and with the crowning volutes in front of the aisles, a decorative motive that has since become so common. The interior is remarkable for its noble and spacious proportions. The delicate vaulting rests on twelve massive pillars. The choir and adjacent chapels, two on each side, are ranged in a straight line. In the choir are frescoes by *Dom. Ghirlandaio* (1486-90), regarded as his master-work.

In the Nave we notice that the pillars are more widely spaced in the newer (front) part of the church than in the older part, owing probably to a desire for more room and light. On the entrance-wall is a fresco, by *Masaccio*, of the Trinity, with the Virgin, St. John, and two donors, in a Renaissance niche. — In the Right Transept is the Gothic monument of Bishop Aliotti (d. 1336). We ascend the steps to the Cappella Rucellai, which contains a large Madonna enthroned, by *Cimabue*, the precursor of Giotto (1285); on the right, the monument of Beata Villana by *Bern. Rossellino* (1451); to the left, Martyrdom of St. Catharine, by a pupil of Mich. Angelo. Adjoining the choir is the Chapel of Filippo Strozzi, with his monument by *Ben. da Majano* (1491) and frescoes by *Filippino Lippi* (1502), scenes from the history of SS. John and Philip. — The Choir contains *Dom. Ghirlandaio's* *Frescoes (1486-90; some of them much injured). On the wall of the altar, above, is a Coronation of the Virgin; at the sides of the window, SS. Francis and Peter Martyr, the Annunciation and John the Baptist; at the foot, the donors, Giov. Tornabuoni and his wife Francesca Pitti (p. 161); on the left the life of the Virgin, in seven sections: Joachim expelled from the Temple, Nativity of Mary, Presentation in the Temple, Nuptials, Adoration of the Magi, Massacre of the Innocents, Death, and Assumption; on the right wall, the life of John the Baptist: below, Zacharias in the Temple (with numerous portraits), then Visitation, Birth of John, Baptism, Preaching repentance, Baptism of Christ, and Dance of the daughter of Herodias. — The choir-stalls are of the 16th cent. In the Capp. Gondi, to the left of the choir, is a wooden Crucifix by *Brunelleschi*, executed in competition with Donatello (p. 162), and the tomb of Leonardo Dati (d. 1424), by *Lor. Ghiberti*. — The Strozzi Chapel, in the left transept, to which steps ascend, contains Frescoes by *Andrea* and *Bernardo Orcagna:* left, Paradise; on the back-wall the Last Judgment; right, Hell. — The door in the corner leads to the Sacristy, containing a superb fountain by *Giov. della Robbia* (1497).

A door to the right of the steps to the Strozzi Chapel (opened by the sacristan; 30-50 c.) admits to the so-called *Sepolcreto*, or burial-vault, with an open colonnade and frescoes of the 14th cent. — To the left we enter the **Old Cloisters** *(Chiostro Verde)*. On the E. wall are old and damaged frescoes of the 14-15th cent. (the Deluge, and other subjects, by *Paolo Uccello*). To the right, on the N. side is the old chapter-house, usually called Cappella degli Spagnuoli, built about 1355, with frescoes of that date. On the altar-wall: the Passion; on the ceiling, the Resurrection, Ascension, etc.; on the wall to the right, Triumph of the Church; wall to the left, Triumph of St. Thomas Aquinas. Best light, 10-12.

The mediæval parts of S. Maria Novella and its graceful campanile are best seen from the Piazza dell' Unità Italiana and the Piazza della Stazione (Pl. E, D, 3), which adjoin the church on the E. and N. — From the Piazza di S. Maria Novella the *Via de' Banchi* leads to the Piazza del Duomo (p. 149), and the *Via del Giglio* to San Lorenzo (p. 152).

f. Quarters on the left bank of the Arno.

Note that the Porta Romana omnibuses from the Piazza del Duomo and Piazza della Signoria pass the Piazza Pitti.

Crossing the **Ponte Santa Trinità** (p. 163), constructed in 1567-70, we follow the Via Maggio, and then the Via dei Michelozzi, the second side-street on the right, to the Piazza and church of —

***Santo Spirito** (Pl. C, 5), begun in 1436 by *Brunelleschi*, completed in 1482, but externally left in the rough. The campanile is by *Baccio d'Agnolo*. The church resembles S. Lorenzo (p. 152), but its proportions are grander than those of the older edifice. The flat-roofed nave and the transept are both flanked with aisles. In the right transept, over the 5th altar, is a Madonna by *Filippino Lippi*. From the left aisle a finely vaulted vestibule leads into the Sacristy, an octagonal domed room of great beauty, built by *Giul. da Sangallo* and *Cronaca* in 1489-92.

In the Piazza Santo Spirito, on the left, is the *Pal. Guadagni* (Pl. C, 6), now *Dufour-Berte*, early-Renaissance of the 15th cent. — The Via Mazzetti leads hence to the left to the Pitti Palace (p. 167); to the right we follow the Via Sant' Agostino, continued by the Via Santa Monaca, to the Piazza and church of —

Santa Maria del Carmine (Pl. B, 5), consecrated in 1422, almost entirely burnt in 1771, rebuilt in 1782. In the right transept is the Cappella Brancacci, saved from the fire, adorned about 1423, by *Masaccio*, with *Frescoes from the story of the Apostles, the earliest creation of Renaissance painting. The beauty of the figures, the calm dignity of the composition, and the life-like action of the scenes were enthusiastically admired by contemporaries and served as models for later generations. The unfinished cycle of paintings was admirably completed by *Filippino Lippi* about 1484. Best light from 11 to 4 or 5, but the church is closed from 12 to 2.

By the entrance on the pillars, above, on the right, the Fall, and on the left the Expulsion from Paradise. Left wall: above, Peter taking the coin from the fish's mouth; below, resuscitating a king's son, and Peter enthroned (by Filippino Lippi). Altar-wall: above, Peter preaching and baptizing; below, healing the sick and giving alms. Right Wall: above, Healing the cripple and Raising of Tabitha. — Then, by *Fil. Lippi:* below, the Crucifixion of Peter, Peter and Paul before the proconsul; also, on the pillars at the entrance, below, on the left, Peter in prison consoled by Paul, and on the right the Release of Peter.

The shortest way from the Piazza della Signoria to the left bank of the river is by the **Ponte Vecchio** (Pl. D, 6), the oldest bridge in the city, having been constructed in 1345 to replace one still older. The bridge is flanked with goldsmiths' shops, and on the left side runs the covered passage connecting the Uffizi and the Pitti palaces (p. 148). On the right side a bronze bust of Benvenuto Cellini was erected in 1901.

The bridge crosses to the Via de' Guicciardini (Pl. D, 6). On

the left, in front of the church of *Santa Felicità*, rises a column of the 14th cent.; then, No. 17, the *Pal. Guicciardini*, once the residence of the historian Francesco Guicciardini (1482-1540). No. 16, opposite, is the *Casa Campigli*, in which Machiavelli died (1527), of the 15th cent., but lately much restored.

The ***Palazzo Pitti** (Pl. C, 6), conspicuously situated on the slope of the Boboli hill (p. 170), was begun by *Brunelleschi* in 1440, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to outshine by the erection of the grandest palace ever built by a private citizen. In 1549 it was purchased by Duke Cosimo I., and has ever since belonged to the rulers of the city, by whom it was completed. About 1568 *Bartolomeo Ammanati* added the beautiful Renaissance windows of the groundfloor. He also constructed the colonnaded court at the back, adjoined by a grotto with niches and fountains and the Boboli Garden beyond. The wings of the palace were added in 1620, increasing the length of the façade from 330 ft. to 672 ft. The two projecting pavilions were added in 1763.

The second floor of the left wing contains the far-famed ****Pitti Gallery** *(Galleria Palatina)*, formerly the private property of the grand-dukes, having been founded by the Medici in the 16th-17th cent., and now containing about 500 pictures. Among the priceless treasures of the collection are six pictures from Raphael's own hand, four by each of his friends Fra Bartolomeo and Andrea del Sarto, five by Titian, and four of the highest rank by Rubens. The inferior works are comparatively few. — Adm., see p. 136.

The Entrance is in the E. angle of the Piazza Pitti, in the passage leading to the Boboli Garden. (Entrance from the Uffizi Gallery, see p. 148.) The ticket-office is on the right. — The *Scala del Re*, a staircase constructed in 1895-96 in Brunelleschi's style, ascends to an ante-chamber, with a richly coffered ceiling, adjoining which is the 'Iliad Room', the first on the right. The rooms are sumptuously decorated in the baroque style (1640), and are named after their ceiling-paintings. The furniture, mosaic tables, vases, and cabinets are also very costly. In the following description of the chief pictures we begin in each case with the entrance-wall.

Iliad Room. Above the door, 230. *Parmigianino*, Madonna with angels; 229. *Raphael (?)*, Portrait of a lady ('La Donna Gravida'); 228. *Titian*, The Saviour; *225. *Andrea del Sarto*, Assumption. — 215. *Titian*, Portrait; 208. *Fra Bartolomeo*, Madonna enthroned, with saints and angel musicians (1512). — 191. *And. del Sarto*, Assumption (unfinished); 190. *Sustermans*, Portrait of a Danish prince; 188. *Salvator Rosa*, Portrait of himself; 184. *A. del Sarto*, Portrait; **185. *Giorgione*, 'The Concert': an Augustinian monk has struck a chord; another monk with a lute, and a youth in a plumed hat are listening; 219. *Perugino*, Holy Family.

Saturn Room. Above the door, 179. *Sebastiano del Piombo,* Martyrdom of St. Agatha; **178. *Raphael,* Madonna del Granduca, of his Florentine period, one of his most charming creations (ca. 1506); *172. *A. del Sarto,* Conference of Fathers of the Church as to Christian doctrine (the 'Dispnta'; 1517); 171. *Raphael,* Fedra Inghirami, the humanist and papal secretary (a copy; a good replica also in Boston); *Raphael,* *61. Angiolo Doni, and 59. Maddalena Strozzi, his wife (Florentine period; ca. 1505); between these, *174. *Raphael,* Vision of Ezekiel: God the Father enthroned on the three animals symbolical of the Evangelists, and worshipped by the angel of St. Matthew; 165. *Raphael,* Madonna del Baldacchino (partly by another hand); 164. *Perugino,* Entombment; *159. *Fra Bartolomeo,* Risen Christ among the four Evangelists (1516). — 158. After *Raphael,* Cardinal Bibiena; **151. *Raphael,* 'Madonna della Sedia', of the artist's Roman period (ca. 1512), a work of exquisite beauty, expressive of the tenderest maternal joy.

Jupiter Room: *18. *Titian,* 'La Bella di Tiziano', painted in 1530, probably Duchess Eleonora of Urbino (p. 142); *64. *Fra Bartolomeo,* Pietà; 131. *Jac. Tintoretto,* Vincenzo Zeno. — 125. *Fra Bartolomeo,* St. Mark; 124. *And. del Sarto,* Annunciation, with architectural accessories. — 243. *Velazquez,* Philip IV. of Spain on horseback, sketch or small replica of the Madrid picture; 118, 272. *And. del Sarto,* The artist and his wife Lucrezia del Fede, and John the Baptist, both damaged; *245. *Raphael,* 'La Donna Velata', the artist's mistress (ca. 1515); 110. *Lor. Lotto* (?), Three Periods of Life; 109. *Paris Bordone,* Portrait, known as the Nurse of the house of Medici.

Mars Room: 16. *Rembrandt,* Portrait of an old man (ca. 1658); 85. *Rubens,* The artist, his brother, and two other men ('the four Philosophers'; ca. 1612); 83. *Jac. Tintoretto,* Portrait of Luigi Cornaro. — *86. *Rubens,* The setting forth of Mars, a superb allegory of the time of the Thirty Years' War (1638); 94. *Raphael,* Holy Family, the 'Madonna dell' Impannata' (*i.e.* of the linen window; studio-piece); 93. *Rubens,* St. Francis, an early work. — *81. *Andr. del Sarto,* Holy Family; 82. *Anthony van Dyck,* Cardinal Giulio Bentivoglio.

Apollo Room: *67. *Titian,* Magdalene (1532); 66, 62, 58. *And. del Sarto,* Portrait of himself (?), Holy Family (1521), and Pietà; between two of these, 63. *Murillo,* Madonna; 60. *Rembrandt,* Portrait of himself (1635); 57. *Giulio Romano* (?), Copy of Raphael's Madonna della Lucertola in Madrid. — **40. *Raphael,* Pope Leo X. with cardinals Giulio de' Medici and Lodovico de' Rossi (1518); 150. *Corn. Janssens* (formerly ascribed to *Van Dyck*), Charles I. of England and his queen Henrietta of France.

Venus Room: 20. *A. Dürer,* Adam, with the Eve (No. 1, see p. 169), old copies of the originals of 1507 at Madrid; 15. *Salvator*

Rosa, Sea-piece. — *14, *9. *Rubens,* Hay-harvest near Malines, Ulysses on the island of the Phæacians, two beautiful landscape pieces. — 4. *Salvator Rosa,* Harbour at sunrise; *79. Old Venetian copy of *Raphael's* Pope Julius II. (p. 144); 17. *Titian,* Betrothal of St. Catharine; over the door, 1. *A. Dürer,* Eve, companion to No. 20. On an easel, *92. *Titian,* 'The young Englishman', a master-piece of portraiture.

We now return to the Iliad Room, turn to the right, and enter the rooms at the back. First comes the Education of Jupiter Room: *96. *Cris. Allori,* Judith (1610); 248. *Jac. Tintoretto,* Descent from the Cross. — To the left is the Sala della Stufa, entirely painted with frescoes. — A corridor to the right, passing on the left a pretty bath-room, leads to the Ulysses Room: 201. *Titian,* Cardinal Ippolito de' Medici in Hungarian uniform (1532); *216. *Paolo Veronese,* Daniele Barbaro, a Venetian scholar; 306, 312. *Salv. Rosa,* Landscapes; 320. *Ag. Caracci,* Landscape with a castle and bathers, in water-colours. — Prometheus Room: *343. *Fra Filippo Lippi,* Madonna and Child, in the background SS. Joachim and Anna, and the Nativity of Mary, a round picture; 355. *Luca Signorelli,* Holy Family and St. Catharine; 365. *Mariotto Albertinelli,* Holy Family; 379. *Pontormo,* Adoration of the Magi; 384. *Piero Pollaiuolo,* St. Sebastian; 140. *Florentine School,* Portrait, known as the Monaca. — Straight on is the Galleria Poccetti.

We return to the Prometheus Room and enter a Corridor to the right: Portraits by *Raphael* (?; No. 44), *Lor. Costa* (376), *Mantegna* (375), and *Franciabigio* (43); 207. *Ridolfo Ghirlandaio,* Goldsmith; 370. *School of Leon. da Vinci,* St. Jerome; miniature portraits of the 16th-18th cent.

Justice Room: *409. *Sebastiano del Piombo,* Bust of a bearded man, painted on slate; 403. *Ang. Bronzino,* Duke Cosimo I.; 408. *Sir Peter Lely,* Oliver Cromwell, presented by the Protector to Grand-Duke Ferdinand II.; 495, *54. *Titian,* Portraits of Tommaso Mosti (1526) and Pietro Aretino, the notorious pamphleteer (1545); 406, 161. *Bonifazio,* The boy Jesus among the scribes, Finding of Moses; 121, 128. *Moroni,* Portraits, man and woman; 3. *Jac. Tintoretto,* Cupid, Venus, and Vulcan; also good portraits by *Tintoretto.* — Flora Room: *Canova,* Statue of Venus; landscapes by *Gasp. Poussin, Ruysdael,* etc.; 434. *Ang. Bronzino,* Portrait of an engineer; 133. *Salv. Rosa,* Battle. — Room of the Children *(Sala de' Putti):* Landscapes by *Salv. Rosa* (470. 'The philosophers' wood'), *Paul Bril,* and *Domenichino.*

By *permesso* (p. 136) we may visit, from the first court of the Pitti Palace, to the left, on the groundfloor, the **Royal Silver and Porcelain Room** *(Argenti e Ceramiche),* containing valuable plate and ornaments from the Medici collections, but nothing authentic by Benvenuto Cellini. — The stairs to the right ascend to the **Royal Apartments** on the first floor, which are sumptuously fitted up and also afford an idea of the

general plan of the palace. Among the pictures we note: *Sandro Botticelli*, So-called Pallas, painted for Lorenzo the Magnificent: the genius of the House of Medici grasping a Centaur by the hair, perhaps an allegorical representation of the detection of some conspiracy.

The delightful ***Boboli Garden** (Pl. A-D, 7; adm., see p. 136; entrance from the E. corner of the Piazza Pitti, comp. p. 167), on the hill-side at the back of the palace, laid out in 1550 under Cosimo I., and adorned with numerous vases and statues, attracts a gay crowd on Sundays. Above the *Amphitheatre* (Pl. C, 7) and the *Neptune Fountain* (Pl. C, D, 7) is a statue of Abundance, by Pietro Tacca; on the island in the W. basin (*Vasca dell' Isolotto;* Pl. B, 7) rises a colossal Oceanus by Giov. da Bologna. Superb views of Florence, with its churches and palaces, especially from the roof of the *Casino Belvedere* (Pl. D, 7; fee 15-20 c.).

g. Environs of Florence.

One of the finest walks in Italy is afforded by the hill-road, constructed since 1868, called the ***Viale dei Colli**, leading from the Porta Romana (Pl. A, 7) to the Barriera S. Niccolò (Pl. H, 8), through charming grounds, with luxuriant rose-bushes, planes, elms, and laurels, and commanding delightful views. Its total length is a little over $3^1/_2$ M.; the drive (fares, see p. 135) takes 2-3 hrs., the walk scarcely more, with the aid of the omnibus from P. del Duomo to Porta Romana, and of tramways Nos. 6 and 5 (p. 135), the former line passing the Piazzale Michelangelo, the latter Porta S. Niccolò.

The W. part of this route, starting from the Porta Romana, whence also an avenue of evergreens leads to the old *Villa Poggio Imperiale*, is called *Viale Machiavelli* (Pl. A, B, 7, 8). It ascends in windings to the large circular *Piazzale Galileo*, whence, now called *Viale Galileo*, affording a view of S. Miniato, it leads along the hill-side to the **Piazzale Michelangelo** (340 ft.; Pl. F, G, 8), in the centre of which rises a bronze copy of Mich. Angelo's David (p. 154), with the four periods of the day (p. 153) on the pedestal. Beautiful view: to the N.E. is Fiesole on its hill; below us lie the valley of the Arno and Florence with S. Croce, the Cathedral, S. Lorenzo, and the Pal. Vecchio; to the left are hills studded with villas and the Fortezza di Belvedere. — From this point we may descend direct to the Porta S. Niccolò (Pl. G, 8), while the road, now *Viale Michelangelo*, descends in a long bend to the Barriera San Niccolò (Pl. H, 8), near the Ponte di Ferro.

Above the Piazzale lies the suppressed Franciscan monastery of *San Francesco al Monte* (Pl. F, G, 8), with a church erected by Cronaca in 1475-1504. We now ascend the hill of S. Miniato to the gateway of the fortifications, laid out by Mich. Angelo (p. 138) in 1529 and enlarged in 1552, and ring for admittance. Since 1839 the hill has been used as a cemetery. The terrace in front of the

church and the old walls on the S. side of the cemetery afford extensive views.

The church of ***San Miniato al Monte,** with its conspicuous light-coloured marble façade, one of the finest examples of the Tuscan Romanesque style of the 11th cent., is a basilica with aisles, but without transept. The tower was rebuilt in 1529.

The Interior (closed on Sun. afternoons), with its alternate pillars and columns, open roof, marble ornamentation, and niello pavement of 1207, presents a picturesque mediæval appearance. In the nave is a chapel constructed in 1448 by *Michelozzo*. In the left aisle is the elegant Chapel of San Giacomo, built in 1461-67 by *Ant. Rossellino*, containing his masterpiece, the Monument of Cardinal Jacopo of Portugal (d. 1459); the frescoes are also of the 15th cent.; on the ceiling, four Virtues by *Luca della Robbia*. — The crypt rests on 28 graceful columns, some of them ancient. — The upper part of the apse is adorned with a mosaic of Christ, with the Madonna and San Miniato, of 1297 (?). The five windows under the arches are closed with translucent slabs of marble.

From the Porta Romana (Pl. A, 7; p. 170) a steam-tramway runs to the (3 M.) **Certosa di Val d'Ema** (car every $^1/_2$ hour or hour, corresponding at *Gelsomino*, the first station, with tramway No. 6, coming from P. del Duomo; from Porta Romana to Certosa in 23 min., fare 35, or from the P. del Duomo, changing at Gelsomino, in 55 min., fare 45 c.). — $1^1/_4$ M. *Due Strade;* to the right lies the Protestant cemetery of Florence; $2^1/_4$ M. *Galluzzo;* 3 M. *Certosa*. This old Carthusian monastery, which resembles a mediæval fortress, lies 5 min. above the road. Its situation, the building itself, and several early-Renaissance monuments are noteworthy. (Fee for 1-2 pers. $^1/_2$ fr.)

The **Cascine,** or public gardens of Florence, to the W., forming a continuation of the Lungarno (Pl. A, 1; p. 170), are about 2 M. long and $^1/_3$ M. in breadth, being bounded by the Arno and its tributary the Mugnone. The name comes from a farm to which it once belonged (*cascina*, dairy). Just outside the town there is a small *Restaurant* on the left. To the right is the race-course (Ippódromo). In the middle of the Cascine is an open space, the *Piazzale del Re* (where a military band plays on Sun. and festivals in summer), with the *Casino delle Cascine*. Tramway No. 7 (p. 135) runs through the Porta al Prato (Pl. B, C, 1), and by the Ponte alle Mosse diverges to the right to the Piazzale del Re.

Fiésole, on the hill 5 M. to the N.E. of Florence, is reached by Tramway No. 2 (p. 135; every 20 or 40 min.; fare 50 c.) from the Piazza del Duomo in $^3/_4$ hr. — The line leaves the town beyond the Piazza Savonarola (Pl. I, 2). Stations: 2 M. *San Gervasio* (pleasant view to the right of the heights on the S. bank of the Arno); $3^1/_4$ M. *San Domenico di Fiesole* (485 ft.), a group of houses at the foot of the hill, with an old Franciscan monastery, the church of which

contains a Madonna by Fra Angelico and a Baptism of Christ by Lor. di Credi. To the W. (1/4 M.) is the suppressed *Badía di Fiésole,* rebuilt by order of Cosimo Vecchio in 1456-66, famous as a rallying-point of the Humanists in the time of Lorenzo il Magnifico (the 'Platonic Academy'), and now a school. The church façade is still partly Romanesque. — At S. Domenico the steep old road diverges to the left. The tramway follows the new road, to the right, making a long bend towards the E. — 4 M. *Regresso del Maiano* (760 ft.), a little above the *Villa Bellagio,* visible to the right, where the painter A. Böcklin lived in 1893-1901. The line then makes a sudden bend and ascends on the S. side of —

5 M. **Fiésole** (970 ft.; *Alb. Aurora, Italia,* both in Piazza del Duomo; *Tea Room* on the way to San Francesco), Lat. *Faesulae,* an ancient Etruscan town, the huge walls of which are still partly preserved. The town has 5000 inhab., largely engaged in straw-plaiting, a common Florentine industry. We alight in the spacious Piazza Mino da Fiesole, opposite the cathedral, which rises to the N. On the left are the *Episcopal Palace* and the priests' seminary; on the right, at the upper end of the piazza, rises a *Monument to Victor Emmanuel and Garibaldi* (equestrian group by Calzolari), erected in 1906. Here, too, is the small *Pal. Pretorio,* of the 13th cent., containing a small museum of antiquities (adm., see below).

The *Cathedral* is one of the oldest and plainest examples of the Tuscan Romanesque style, founded in 1028, renewed in 1256, and lately restored. In the interior the chapel to the right of the choir contains the beautiful tomb of a bishop, of 1466, and a relief by Mino da Fiesole, the Adoration of the Child (15th cent.). — Behind the choir is the entrance to the excavations begun in 1873 (Ingresso agli Scavi, 10-12 and 1.30-4.30; 1/2 fr., which admits to the museum in the Pal. Pretorio also). We first visit the *Antique Theatre* and then a few remains of a *Roman Temple.* Lower down, visible from a small platform, is a fragment of the *Ancient Etruscan Wall.* Fine view of the valley of the Mugnone.

To the W., opposite the front of the cathedral, is the Via S. Francesco, ascending steeply in a few minutes to the old church of *Sant' Alessandro,* where we obtain an admirable *View of the valley of Florence. The *Franciscan Monastery* (1130 ft.) which crowns the hill occupies the site of the Roman castle of Fæsulæ.

In the cathedral square may be hired a carriage for an interesting route back to Florence (one-horse, about 10 fr.): to the E. by *Borgunto,* then through wood round the *Monte Céceri* (1360 ft.), past the mediæval *Castel di Poggio* (1285 ft.) and the *Castello di Vincigliato* (862 ft.), restored in the ancient style, and down to *Ponte a Mensola* (254 ft.; tram No. 3, comp. p. 135) and Florence.

25. From Pisa to Rome by the Maremme.

207½ M. Railway. Express in 6½-7½ hrs. (dining-car; déj. 3½, D. 4½ fr.; sleeping-berth 11 fr. extra); ordinary trains in 10 hrs. (36 fr. 65, 25 fr. 40, 16 fr. 45 c.). — The Paris and Rome express (Dec. to May 3 times weekly) has first class only; 14 fr. 95 c. extra (comp. p. 124).

Pisa, see p. 128. — Near (9½ M.) *Colle Salvetti* diverges the branch-line to Leghorn (10 M.). — 13 M. *Fauglia;* 17 M. *Orciano;* 24 M. *Rosignano-Castellina;* 28 M. *Vada.* We cross the *Cecina,* the ancient *Caecina.* — 32 M. *Cecina,* where a branch-line diverges to *Volterra* (7 M.). — 35½ M. *Bibbona-Casale.*

We now approach the coast, once skirted by the Roman *Via Aurelia.* The ancient Etruscan *Populonia* becomes visible on a headland to the right; in the distance is, the island of *Elba.* 42½ M. *Castagneto;* 47½ M. *San Vincenzo;* 54 M. *Campiglia Marittima,* on the hill, with a ruined castle.

The country now assumes the maremma character: forest and swamp, with malaria in summer, and little cultivation.

64½ M. *Follonica,* on the coast, has foundries for the iron from Elba. Beautiful view: to the right the promontory of Piombino and the island Elba, to the left the promontory of Castiglione, with a lighthouse, which we round on the inland side. 74 M. *Gavorrano.* — At (79 M.) *Giuncarico* we see, on a hill to the right, *Vetulonia,* the Etruscan *Vetluna;* then, in the distance, the small harbour of *Castiglione della Pescaia.* — 85½ M. *Montepescali,* also a station on the branch-line between Grosseto and Siena (p. 174).

90½ M. **Grosseto** *(Rail. Restaurant),* the chief place of the Maremme, with 5800 inhabitants.

The train crosses the *Ombrone* and runs E., passing (95 M.) *Alberese,* along the wooded Monti dell' Uccellina to (105 M.) *Talamone,* at the S. end of the promontory. Here, in B.C. 225, the Roman legions defeated the Gauls. In the foreground rises Monte Argentario. 109 M. *Albegna.*

114 M. **Orbetello** *(Rail. Rest.).* The village lies 2 M. to the W. amid lagoons, at the end of a promontory, near *Monte Argentario* (2085 ft.), which rises from the sea and is connected with the mainland by two strips of land. — 121½ M. *Capalbio;* 125 M. *Chiarone;* 135 M. *Montalto di Castro.* The country becomes more hilly.

144½ M. **Corneto.** The antiquated town, with its many towers, lies on a hill (350 ft.) 2 M. to the left; it was founded in the early middle ages near the ancient *Tarquinii,* whence called *Corneto Tarquinia.* Close by is a most interesting Etruscan necropolis. — Farther on we see the little *Porto Clementino* on the right; inland rise the hills of *Tolfa.*

157 M. **Civita Vecchia** *(Rail. Rest.),* the seaport of Rome, with 12,000 inhab., the ancient *Centumcellae,* was destroyed by the

Saraeens in 828, but in 854 the inhabitants returned and restored the 'ancient city'. The town was fortified in the 17th cent.

We traverse a dreary region. 163 M. *Santa Marinella*, with a 16th cent. castle; 168½ M. *Santa Severa*, a picturesque baronial castle, on the site of the ancient *Pyrgi*, the harbour of the Etrusean *Caere*, now *Cerveteri*; 171 M. *Furbara*; 177 M. *Palo*, the ancient *Alsium*, with a château and villa of the Odescalchi. Branch-line hencc to the sea-baths of *Ladispoli*. — 181 M. *Palidóro*; 186 M. *Maccarese*. We skirt the *Stagno di Maccarese*, recently drained. 193 M. *Ponte Galéra*; branch-line to *Porto* and *Fiumicino*.

Nearing (198 M.) *Magliana* we see thc *Tiber* on the right, and now follow its course. The *Roman Campagna* becomes morc visible; in the background to the right rise the Alban Mts.; to the left of these, the Sabine Mts.; in the foreground San Paolo fuori le Mura. 202 M. *Roma San Paolo*, junction for *Trastevere* (p. 194). The train crosses the Tiber and skirts the S.E. walls of Rome. To the left we observe the Monte Testaccio, the pyramid of Cestius, the Aventine, thc façade of the Lateran with its statues, and lastly the so-called temple of Minerva Medica. — 207 ½ M. *Rome* (Stazione Termini), see p. 4.

26. From Florence to Empoli, Siena, and Chiusi *(Rome)*.

114 M. Railway: To (59 M.) *Siena*, by *rapide* (in summer Tues., Thurs., Sat.) in 2¼ hrs. (fares 12 fr. 15, 8 fr. 50 c.): ordinary trains in 2¾-3½ hrs. (11 fr. 5, 7 fr. 75, 5 fr.). From Siena to (55 M.) *Chiusi* in 2¼-4½ hrs. (10 fr. 25, 7 fr. 15, 4 fr. 60 c.; express 11 fr. 25, 7 fr. 90 c.).

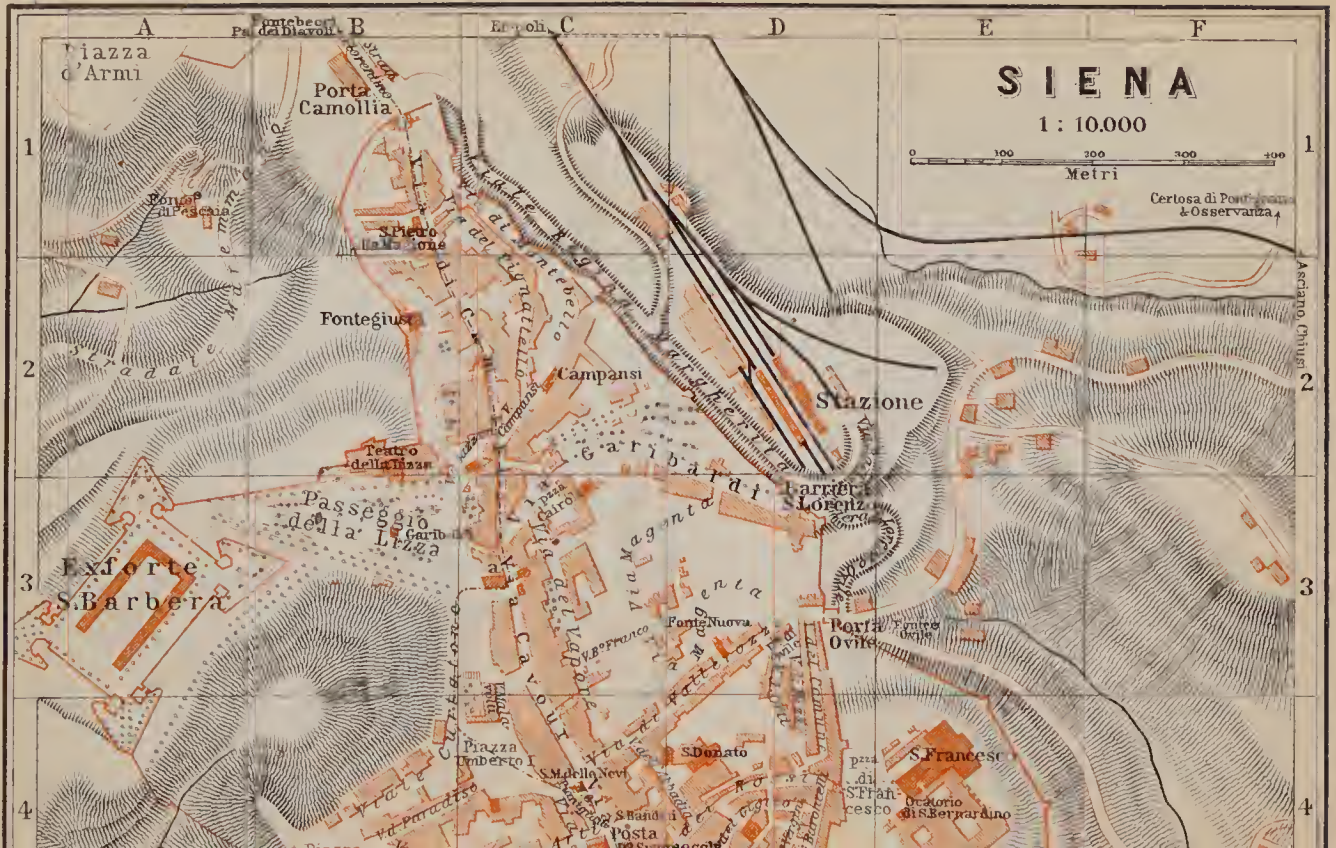
To (19 M.) *Empoli*, p. 133. Carriages generally changed.

We ascend the right side of the fertile *Val d'Elsa*. On the hill to the right is San Miniato (p. 133), with a mediæval tower. 22½ M. *Ponte a Elsa*; 26 M. *Granaiolo*; 30 M. *Castelfiorentino*; the town lies above, to the left. — 35 M. *Certaldo*, on the hill-side to the left. Then, on the hill to the right, appears the little town of *San Gimignano*, with its towers.

43 M. *Poggibonsi*, on the right, commanded by an old fortress and a monastery. Branch-line to *Colle di Val d'Elsa*.

The line ascends rapidly. On the right, *Staggia*, with a mediæval castle. 50 M. *Castellina in Chianti*; on the right the old château of *Monteriggioni*. Then a long tunnel. — 59 M. *Siena*.

Siena. — Hotels (comp. p. xvii): *Grand Hôtel & Royal (Pl. a; C, 3), Via Cavour 39, with its back to the Lizza (p. 176), R. from 3, B. 1½, déj. 3, D. 5, omn. 1 fr.; *Gr. H. Continental (Pl. b; C, 4), Via Cavour 15, opp. the post-office, R. from 3½, B. 1½, déj. 3, D. 5, omn. 1 fr. — *Aquila Nera (Pl. c; C, 5), Via Cavour 3, Italian style, with restaurant, R. from 2¾, B. 1, omn. ¾ fr. — Second-class, with trattorie: La Scala (Pl. d; C, 5), Piazza San Giovanni 3, R. 2 fr.; La Toscana, Via del Re 4, R. 2 fr., well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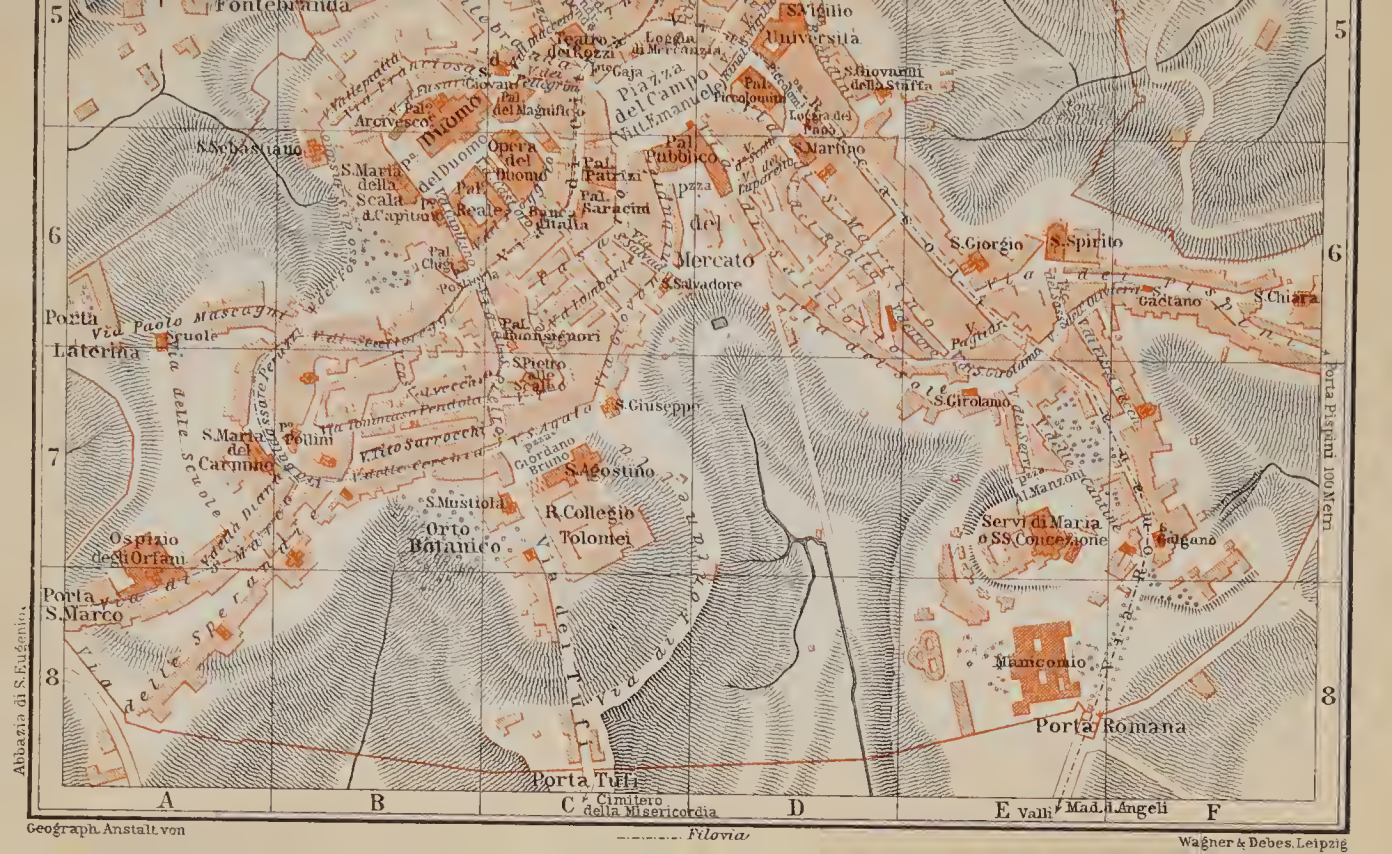
Passeggio della Lizza
Ex Forte S. Barbera
Garibaldi
Barriera S. Lorenz
Via Magenta
Porta Ovile
Fonte Nuova
Piazza Umberto I
S. Donato
S. Francesc
Oratorio di S. Bernardino
Posta
Certosa di Pontignano & Osservanza
Asciano, Chiusi



Geograph. Anstalt von Wagner & Debes, Leipzig

spoken of; Tre Donzelle, Via delle Donzelle 3, R. 2 fr.: La Patria, Via dei Termini 4, R. 1½ fr.; Tre Mori, Piazza Cairoli 1 (Pl. C, 3), very fair, R. 1-2 fr.; Il Sasso, Via Cavour, near the post-office.

Cafés: *C. Greco*, Via di Città, opp. the Loggia di Mercanzia (p. 176); *Bader*, on the Lizza (p. 180).

Cabs: Drive in the town 80 c., at night 1 fr.; first ½ hr. 1 fr. 20, 1 fr. 30, each ¼ hr. more 40 or 50 c.; from the station or other suburb to the town 1 fr., at night 1 fr. 30; in the country, first hr. 2½, each ½ hr. more 1 fr.; trunk 30, small bag 20 c.

Tramway (electric, without rails) from Porta Camollia (Pl. B, 1) by Via di Montehello, Via Cavour, and Via Ricasoli to Porta Romana (Pl. E, 8). Fares 10-30 c. — Line to the station in construction.

Post & Telegraph Office, Via Cavour 16, Pal. Spannocchi (Pl. C, 4; see below).

Photographs, etc.: *Lombardi*, Via di Città 8. — Wood Carvings: *Cambi*, Via di Città 9; *Corsini*, Via del Capitano 5, etc.

One Day and a Half: 1st. *Via Cavour* (see below) and *Piazza del Campo* with the *Pal. Pubblico* (p. 176); *San Giovanni* (p. 176); *Opera del Duomo* (p. 178); afternoon, *Cathedral* (p. 177); *Pal. Buonsignori* (p. 178). — 2nd. *Pal. Piccolomini* (p. 178); *Oratorio San Bernardino* (p. 179); *Accademia di Belle Arti* (p. 179); *San Domenico* (p. 180).

Siena (1046 ft.), capital of a province, with 25,567 inhab., the seat of an archbishop and of a university (famed as early as the 14th cent., but now with faculties of law and medicine only), lies picturesquely on three hills (the clay of which is known as 'terra di Siena'). The ancient *Saena* (Colonia Julia Saena) was unimportant. On the death of Countess Matilda of Tuscany (1115), the town, like Pisa, Lucca, and Florence, became a free state. The ruling nobles belonged to the Ghibelline party, in constant antagonism to the Guelphs of Florence, with whom they vied in wealth, and fought many a battle (such as that of Monte Aperto, p. 181). The 13th and 14th cent. witnessed the prime of Sienese art. The cathedral and numerous palaces are splendid monuments of Gothic architecture. The Sienese painting at first surpassed that of Florence (comp. p. 179), and *Jácopo della Quercia* (1374-1438) was one of the founders of Renaissance sculpture. The quarrels of the citizens led, about 1487, to the autocracy of *Pandolfo Petrucci*, surnamed Il Magnifico, whose stern but beneficent sway is extolled by Machiavelli. At length, in 1555, the city was conquered by Duke Cosimo I. of Tuscany.

From the station the Via Garibaldi (Pl. D, C, 2, 3), winds up to the Via Cavour (Pl. C, 3-5), the finest and busiest street in Siena, reaching it near the Lizza (p. 180).

About halfway along the Via Cavour, on the right, is the little church of *Santa Maria delle Nevi* (Pl. C, 4), with a charming early-Renaissance façade. Then, to the left, opposite the Via delle Belle Arti (p. 179), is the pinnacled Gothic *Pal. Salimbeni*, in the piazza of that name. The **Pal. Spannocchi** (Pl. C, 4), adjoining it on the S., a fine early-Renaissance structure, begun by *Giuliano da Maiano* of Florence in 1473, is now the post and telegraph office. — Beyond, in the small Piazza Tolomei, is the early-Gothic *Pal. Tolomei* (Pl. C, 5), of 1205.

Between the Via di Città (continuation of Via Cavour) and the Piazza del Campo is the *Loggia di Mercanzia* (Pl. C, 5; now Circolo degli Uniti), erected in 1417-38 as a tribunal of commerce.

The *Piazza del Campo, or Vittorio Emanuele (Pl. C, 5), in the centre of the town, where the three hills converge, is of semicircular form, sloping down to the centre like an ancient theatre. On the N. side rises the pinnacled *Pal. Sansedoni* (13-14th cent.), and on the S. side is the —

***Palazzo Pubblico** (Pl. C, D, 6), an imposing Gothic edifice of travertine and brick, built in 1289-1305. The central part has four stories; the upper stories of the lower wings were added in the 17th cent. On one side rises the slender *Torre del Mángia* (335 ft.), so-called from a stone man that formerly struck the hours. At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun after the great plague of 1348, and containing faded frescoes by *Sodoma*. The she-wolf on the column (the cognizance of the city) dates from 1429.

The *Interior (adm. 10 to 4 or 5 o'cl.; 50 c.) presents an admirable display of the Sienese fresco-painting of the 14th cent. Note specially, on the first floor, the Sala del Mappamondo, containing a large Madonna under a canopy, and a portrait of Guidoriccio, the Sienese condottiere, on horseback, both by *Simone Martini* (1315 and 1328); Sant' Ansano, San Vittore, and San Bernardo Tolomei, by *Sodoma* (1529-34). — A Gothic iron railing of 1445 separates the vestibule of this room from the Council Chapel, which contains fine stalls, of 1415-29, and an altar-piece by *Sodoma*, Holy Family. — Of the other rooms the most interesting is the Sala della Pace, to the right of the Sala del Mappamondo, with three frescoes by *Ambrogio Lorenzetti* (1337-43), depicting the ideal state under the guidance of wisdom and justice, and the results of good and bad government, with six allegorical figures (the finest that of Peace) and portraits of the magistrates. — The Sala Vittorio Emanuele was decorated in 1886-87 with frescoes from recent Italian history, by *Aldi*, *Cassioli*, and *Maccari*. — On the 3rd floor is a loggia where in 1904 the original sculptures of the Fonte Gaia (see below) were newly pieced together.

The Tower (412 steps; fee ½ fr.) affords an extensive view.

Opposite the Pal. Pubblico is the marble *Fonte Gaia* (Pl. C, 5), originally by Jacopo della Quercia (1409-19), but entirely restored in 1868. The original sculptures and reliefs, of Christian and allegorical themes, are now in the Pal. Pubblico (see above).

From the Via di Città, mentioned above, the Via dei Pellegrini ascends to the right, just beyond the Via Fontebranda (p. 180), to the small Piazza San Giovanni, in the left angle of which rises the early-Renaissance *Palazzo del Magnifico* (Pl. C, 5), built in 1508 for Pandolfo Petrucci (p. 175), with admirable decorations in bronze.

In front we see the choir of the high-lying cathedral, under which is the old baptistery, forming a kind of crypt, now the parish-church of **San Giovanni** (Pl. C, 5), with a fine, but unfinished Gothic façade of 1382.

The marble *Font was executed in 1425-32 by *Jacopo della Quercia;* above is a statuette of John the Baptist; on the central part (ciborium) bronze reliefs of King David and four prophets, and six bronze reliefs

from the history of John the Baptist (including Zacharias led out of the Temple; 1417, cast in 1430). The other reliefs from the Baptist's history, and also the allegorical corner-figures, are by Sienese masters of the same period (Turino di Sano and Giov. di Turino); the Baptism of Christ and John the Baptist before Herod are by *Lorenzo Ghiberti* (1427); the Head of John the Baptist brought before Herod and his guests, by *Donatello* (1425), who also executed the figures of Faith and Hope (1427).

From the Piazza San Giovanni we may either take the street to the right, past the *Palazzo Arcivescovile* (Pl. B, 5), or mount the steps to the left to the Piazza del Duomo.

The **Cathedral (Pl. B, 5, 6), on the highest site in the town, said to be that of a temple of Minerva, was begun early in 1229, completed as far as the choir in 1259, and covered in with its dome in 1264. About 1317 the choir was prolonged to the E. over the church of San Giovanni (p. 176); but the ambition of the citizens was still unsatisfied. They therefore resolved in 1339 to erect a huge nave, of which the existing cathedral was to be the transept only. But within ten years, owing partly to structural difficulties, and partly to the plague of 1348, this ambitious plan was abandoned. The ruins, however, suffice to show that, if the plan had been carried out, the church would have been the largest and the finest Gothic edifice in Italy. The present church is 97 yds. long, 26½ yds. broad, and 55 yds. across the transepts. The *Façade, composed of red, black, and white marble, was not completed till 1380; the rich sculptures with which it is decorated were restored in 1869; and the mosaics were added in 1878. On each side of the steps is a column bearing the she-wolf of Siena (p. 176). The campanile, of the late 14th cent., has six stories.

In the *Interior the black and white horizontal bands of the wall-incrustation, the cornice with busts of popes over the arches, and the pillars with the half-columns produce an unpleasing impression, but this is effaced by the beauty of the marbles. — Over the entrance is a graceful tribune of 1483. The holy-water basins are of 1462-63.

The marble *Pavement is unique, being adorned with 'graffito' scenes designed by eminent artists, but now partly replaced by copies (originals in the cathedral museum, p. 178). It is generally covered by a wooden floor, which is removed for a few weeks after 15th Aug. (Assumption).

Left Aisle: 4th Altar, presented by Card. Francesco Piccolomini (p. 178), with statues of SS. Peter, Pius, Gregory, James, and Francis, by *Michael Angelo* (about 1501-5). — The entrance-wall, on this side of the library (p. 178), by *Lorenzo di Mariano*, the greatest Sienese sculptor of the high-Renaissance, is a master-piece of plastic decoration; the fresco over the door, by *Pinturicchio*, represents the coronation of Pope Pius III. — The octagonal *Pulpit, of white marble, with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils (1266-68). The steps were added in 1543.

In the Left Transept is the Cappella San Giovanni, with a fine portal by *Lor. di Mariano*, a statue of John the Baptist by *Donatello* (1457), and five small frescoes by *Pinturicchio* (1504). — In front of the chapel to the left of the choir is a bronze relief in the pavement by *Donatello* (1426). — The Choir contains a high-altar designed by *Baldassare Peruzzi* (1532); behind it, richly carved choir-stalls and reading-desk, of 1567, and Veronese intarsia. The fine bronze canopy is by *Vecchietta* (1472); the angels holding candelabra are of 1489, the front row of stalls and the

rood-loft of 1520. — To the left of the high-altar, above the entrance to the sacristy, is an organ-loft of 1511. — In the Right Transept is the superb Cappella del Voto, built in 1661, containing statues of St. Jerome and Mary Magdalene by *Bernini*. Six statues in the transepts commemorate Popes Alexander III., Pius II., Pius III., Marcellus II., Paul V., and Alexander VII., some of whom were Sienese.

In the left aisle, as above mentioned, is the door of the ****Cathedral Library** (*Libreria;* afternoon light best; fee 25-50 c.), erected in 1495 by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., in honour of his relative, the humanistic Pope Pius II. (Æneas Sylvius Piccolomini). By order of the cardinal, but after his death, *Pinturicchio* and his pupils (in 1505-7) adorned the walls with frescoes from the life of Æneas Sylvius and the vaulting with decorative paintings. The brightness and splendour of the scenes, coupled with their excellent preservation, present a marvellous example of Renaissance art. The frescoes represent: (1) Departure of Æneas Sylvius for the Council of Bâle; (2) Æneas Sylvius in presence of King James I. of Scotland; (3) His coronation as a poet by Emp. Frederick III. at Frankfort in 1445; (4) Æneas Sylvius doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emp. Frederick III. to Eleonora of Portugal at Siena by Æneas Sylvius; (6) Created cardinal by Pope Calixtus III.; (7) Elected Pope Pius II.; (8) Pius II. at the diet of princes in Mantua; (9) Canonisation of Catharine of Siena; (10) Death of Pius II. at Ancona, while preaching a crusade against the Turks. — Note also the missals, embellished with beautiful miniatures, and the *Group of the Graces*, from which Raphael is said to have made studies of the antique.

Opposite the S.E. side of the cathedral, in the corner where the steps from S. Giovanni end under the arch of the unfinished nave, is the old **Opera del Duomo** (Pl. C, 6), now the *Cathedral Museum*. Ring in the entrance-passage (10-4 o'cl.; ½ fr.).

The groundfloor contains sculptures from the cathedral façade and the originals of the graffito pavement (p. 183). — On the Second Floor are architectural designs; handsome embroideries; croziers; early Sienese paintings: *Duccio di Buoninsegna*, Triumphant Madonna with saints, the once highly revered 'Majestas', placed over the high-altar in 1311, and the Life of Christ, in 26 sections, originally the back of the Majestas. Also four saints by *Ambr. Lorenzetti;* a Nativity of the Virgin by *Pietro Lorenzetti* (1342), etc.

Adjoining the Opera is the *Pal. Reale* (Pl. B, 6), of the 16th cent., now the prefettura. — Opposite the cathedral façade are the church and hospital of *Santa Maria della Scala* (Pl. B, 6), of the 13th cent.

From the Pal. Reale the Via del Capitano, passing the Gothic *Palazzo del Capitano* (Pl. B, 6), leads to the small Piazza Postierla, where a column (1487) bears the she-wolf of Siena. Here, to the left, diverges the Via di Città (p. 176), in which are several Gothic and other palaces. One of these is the *Pal. Piccolomini delle Papesse*, built in 1463 by Bern. Rossellino for Catherine, sister of Pius II., now the Banca d'Italia (Pl. C, 6).

The Via del Capitano now becomes Via San Pietro, in which is the **Palazzo Buonsignori* (Pl. C, 6), a brick edifice of the 14th century. At the end of the street an archway leads to the —

Piazza Giordano Bruno (Pl. C, 7) and the church of *Sant' Agostino*, containing pictures by Perugino, Sodoma, and others. Entrance by the Liceo adjoining it on the left.

Following the Via delle Cerchia, to the W., and then Via Baldassare Peruzzi, we pass (left) *Santa Maria del Carmine* (Pl. A, 7), a fine brick church, with campanile and cloisters, and (right) the *Pal. Pollini*, both ascribed to Peruzzi. — Straight on, the Via del Fosso di Sant' Ansano leads to the early-Renaissance church of *San Sebastiano* (Pl. B, 6), which, unfinished externally, has a charming interior. We may return to Piazza del Duomo by the steps to the right, or go straight on, and then to the left, to the Fontebranda (p. 180).

From the E. angle of the Piazza del Campo (p. 176) the short Via Rinaldini leads to the **Palazzo Piccolomini** (Pl. D, 5) one of the finest early-Renaissance palaces in Siena, built after 1469 for Nanni Piccolomini, father of Pius III., and now occupied by public offices and the government archives. The main front, with its wrought iron decoration, faces the Via Ricasoli. — In the Piazza Piccolomini is the elegant *Loggia del Papa* (Pl. D, 5), built by Pius II. (p. 178) in 1462.

Opposite the Pal. Piccolomini stands the **University** (Pl. D, 5), recently rebuilt. The court contains a war-monument, and the corridor to the right the tomb of the jurist Niccolò Arringhieri (1374). — Following several narrow streets to the N., and then turning to the right, we reach the church of *San Francesco* (Pl. E, 4), restored in 1885-92, and provided with a new façade in 1907, and the —

Oratorio di San Bernardino (Pl. E, 4), which consists of an upper and a lower chapel. The upper contains beautiful *Frescoes by *Sodoma* (Presentation in the Temple, Visitation, Assumption and Coronation of the Virgin, SS. Anthony, Bernardin, Louis, and Francis; 1518-32), and fine ceiling-decorations of the early-Renaissance period (afternoon light best; custodian at No. 6, adjoining; 30-50 c.).

We return by the Via dei Rossi to the Via Cavour, from which the Via delle Belle Arti (Pl. C, B, 4) leads W. to San Domenico (see p. 180). On the left side of this street is the —

Accadémia di Belle Arti (Pl. C, 4; week-days, 9-3; adm. 1 fr.; visitors ring on the right), containing about 700 paintings, almost exclusively by Sienese artists, arranged chronologically in eleven rooms.

The older masters, *Duccio di Buoninsegna* (ca. 1260-1319; whose chief work is in the Opera del Duomo), *Simone Martini* (1283-1344), *Lippo Memmi*, and *Pietro* and *Ambrogio Lorenzetti*, vie in tenderness and feeling with the Florentines, but in the 15th cent. they fall far behind their rivals. Of the later masters the most distinguished was *Giov. Ant. Bazzi*, surnamed *Il Sodoma* (1477-1549), a Lombard by origin, who displays a striking sense of beauty, notably in his famous frescoes (p. 180).

Beyond the *Biblioteca Comunale* (Pl. C, 4), to the left, we descend the Costa Sant' Antonio, and follow the first side-street to the right to the upper entrance of the **House of St. Catharine**

(Pl. B, 4; 'Sponsae Christi Katherine domus'; ring at the door on the left; ½ fr., twice). St. Catharine of Siena (1347-80), the daughter of Benincasa, a dyer, was famous for her visions and her earnest piety, and prevailed on Gregory XI. (in 1377) to restore the papal throne from Avignon to Rome. The best-known vision is that of her betrothal to the Infant Christ, a favourite theme with painters. The rooms in the building have been converted into Oratories, and contain pictures by Sienese painters of the 15th and 16th cent. — Close by, in the Via Fontebranda, is the *Fontebranda* (Pl. B, 5), picturesquely situated at the foot of the hill of San Domenico, and covered in with an arcade in 1242. The hill may be ascended by a steep path at the back of the fountain.

The Via delle Belle Arti (p. 179) leads to the Piazza Mazzini (Pl. B, 4) and the church of **San Domenico** (Pl. B, 4, 5), a castellated brick edifice in the Gothic style (1293-1391), with a pinnacled campanile. The massive substructures on the slope of the hill now serve as barracks.

On the right, beyond the third altar, is the Chapel of St. Catharine, where the head of the saint is preserved in a shrine of 1466; admirable *Frescoes by *Sodoma* (1525; best light about noon; fee 20-30 c.): on the altar-wall (left) St. Catharine in ecstasy, supported by two sisters (the 'Svenimento', or swoon), and (right) an angel bringing her the host; on the left wall, Prayer of the saint gains Paradise for the soul of a beheaded criminal. The grotesques on the entrance-arch and the pilasters, with the charming putti, are also by *Sodoma*. The other wall-paintings are by *Franc. Vanni* (1593). The marble pavement of the chapel is decorated with graffito. — In the Choir, by the high-altar, is a fine marble Ciborium by *Benedetto da Maiano*. The window beyond affords a view of the lofty and imposing cathedral. The 2nd chapel to the right of the high-altar contains numerous tombstones with armorial bearings of German students of the 16th-17th cent., having belonged to the 'German nation' in the university.

From the Piazza Mazzini the pleasing Viale Curtatone (Pl. B, 4, 3) leads N. to the promenade of **La Lizza** (Pl. B, 3), with a monument to Garibaldi and views of San Domenico and the cathedral. The grounds extend to the old *Forte Santa Bárbera* (Pl. A, 3), built by Duke Cosimo I. in 1560, the ramparts of which afford a fine view.

From the N.E. corner of the Lizza the short Via dei Gazzani leads to the Via di Camollia (Pl. C, B, 2, 1), which we follow to the N. Nearly opposite a small piazza we go through an archway to the left and descend to the little church of **Fontegiusta** (Pl. B, 2; ring in the corner to the right), built in the early-Renaissance style in 1489. The *High Altar by *Lor. di Mariano* is one of the finest of high-Renaissance creations (1519); over the first altar on the left is a fresco by *B. Peruzzi*, Vision of Emp. Augustus (ca. 1528).

A pleasant Walk is from the *Porta Camollia* (Pl. B, 1) to the right, along the outside of the town-wall, to the *Barriera San Lorenzo* (Pl. D, 3) or to the *Porta Ovile* (Pl. D, 3). Near the former, on a hill beyond the railway station, is the convent of *Osservanza*. To the E. of Porta Ovile, in the valley below, is (¼ M.) the picturesque *Fonte Ovile* (Pl. E, 3).

The station of Siena is a terminus. The train backs a little way, and then turns sharply to the S.E., crossing the hills which form the watershed between the *Ombrone* and the *Chiana.* — 65 M. *Arbia.* A little to the N.E., in the valley of the brook Arbia, the Sienese, in alliance with the Ghibellines of Florence, won the bloody victory of *Monte Aperto* over the Florentine Guelphs on 3rd Sept. 1260. — 69½ M. *Castelnuovo Berardenga.*

79 M. *Asciano,* starting-point for a visit to the great old Benedictine monastery of *Monte Oliveto Maggiore,* on a hill 6 M. to the S. — Branch-line to Grosseto (p. 173).

82½ M. *Rapolano;* 90½ M. *Lucignano.* The Val Chiana is admirably cultivated (p. 182). To the left rise the distant Apennines. — 94½ M. *Sinalunga:* 98 M. *Torrita.* — Then, to the right —

103 M. *Montepulciano,* noted for its wine, on a height, 6 M. from the station, with fine Gothic and Renaissance buildings.

On the right *Monte Cetona* (3765 ft.) becomes visible; on the left the long *Lake of Montepulciano,* then the *Lake of Chiusi,* connected by a canal. 109 M. *Chianciano.*

114½ M. *Chiusi,* and thence to Rome, see p. 189.

27. From Florence to Terontola, Perugia, Foligno, and Orte *(Rome).*

180 M. Railway. *Rapide* on Mon., Wed., and Frid. in summer, in 8 hrs. (27 fr. 35, 19 fr. 15 c.); express (but not between Terôntola and Foligno) in 8 hrs. (34 fr. 35, 24 fr. 5, 15 fr. 20 c.); ordinary trains in 11-12 hrs. (32 fr. 60, 22 fr. 70, 14 fr. 65 c.). — To Perugia (or Terôntola, p. 182) *rapide* in 3½-4¼ hrs. (20 fr. 60, 14 fr. 40, 9 fr. 35 c.); slow trains in 6¼-7 hrs. (19 fr. 15, 13 fr. 40, 8 fr. 65 c.).

Florence, see p. 133. The line skirts the town to (3 M.) *Campo di Marte* (p. 133) and then the right bank of the Arno. Above, to the left, is Fiesole. The valley contracts. 8 M. *Compiobbi;* 13 M. *Pontassieve,* at the confluence of the *Sieve* with the Arno. From (16 M.) *Sant' Ellero* a rack-and-pinion railway ascends to *Saltino* (5 M.; 4 fr., there and back 6 fr.; a favourite summer resort, 3145 ft., with two large hotels, 1½ M. from the old monastery of *Vallombrosa,* now a school of forestry). — Beyond a tunnel we cross the Arno; 18 M. *Rignano;* another tunnel; 22½ M. *Incisa,* with a conspicuous castle; 26½ M. *Figline;* 30 M. *San Giovanni* (all in the Val d'Arno); 34 M. *Montevarchi.* We ascend through three tunnels to (38 M.) *Bucine;* then four more tunnels. 41 M. *Laterina;* 45 M. *Ponticino.* We now enter the plain of Arezzo, and see the town to the left in the distance.

54½ M. **Arezzo** *(Inghilterra; Vittoria),* the ancient *Arretium,* a provincial capital with 16,500 inhab., has several interesting churches: *San Francesco,* with frescoes by Piero della Francesca

(ca. 1452); *Santa Maria della Pieve* (11th cent.; tower and façade of the 13th); and the Gothic *Duomo*, begun in 1277. Also a Museum of antiquities and pictures.

Branch Railway from Arezzo to *Città di Castello*, *Gubbio*, and *Fossato di Vico* (p. 192).

To the left of our train appear the hills which separate the Arno and Chiana valleys from that of the upper Tiber. 62½ M. *Frassineto;* 66 M. *Castiglione Fiorentino,* to the left; then, on the left, the ruined fort of *Montecchio.* Farther on we see Cortona in the distance, high up on the left. The fertile *Val Chiana,* in prehistoric times the natural prolongation of the upper valley of the Arno, which fell into the Tiber, was afterwards a fever-stricken swamp, and so remained until the end of the 18th cent., when it was successfully drained. Most of the water of the Chiana now flows through the *Canal Maestro* into the Arno; but one arm falls into the Paglia (p. 189), an affluent of the Tiber, at Orvieto.

72 M. **Cortona.** The little town (*Alb. Nazionale;* pop. 3600), perched on a hill (2140 ft.), 3 M. from the station (motor-omnibus in ¼ hr., 60 c., at night 1 fr.), was once important as one of the twelve confederate cities of Etruria. The chief sights are the extensive Etruscan town-walls, the museum of Etruscan antiquities, and paintings by *Luca Signorelli* (b. at Cortona after 1450; d. here, 1523) in the Cathedral and the church of San Niccolò, and by *Fra Angelico,* in the Baptistery.

76 M. **Terontola,** junction of the line to Chiusi, Orte, and Rome (p. 189), which the Rome express follows, with the line to Perugia and Foligno. Passengers for the latter generally change carriages here.

The Perugia line passes through the defile between the **Lago Trasimeno** and the hills on the north, where in B.C. 217 Hannibal annihilated the army of the imprudent consul C. Flaminius. Four tunnels before Perugia. 81 M. *Tuoro;* 83 M. *Passignano;* 89 M. *Magione;* 97 M. *Ellera.* — 103 M. *Perugia.*

Perugia. — Arrival. Electric Tramway to the town, 30 c.; hand-bag 10, trunk 30 c.; hotel motor-omnibus 1½ fr.; cabs scarce, one-horse 2½, two-horse 4 fr. — From the first bend of the road a footpath ascends direct to the town in 20 min.

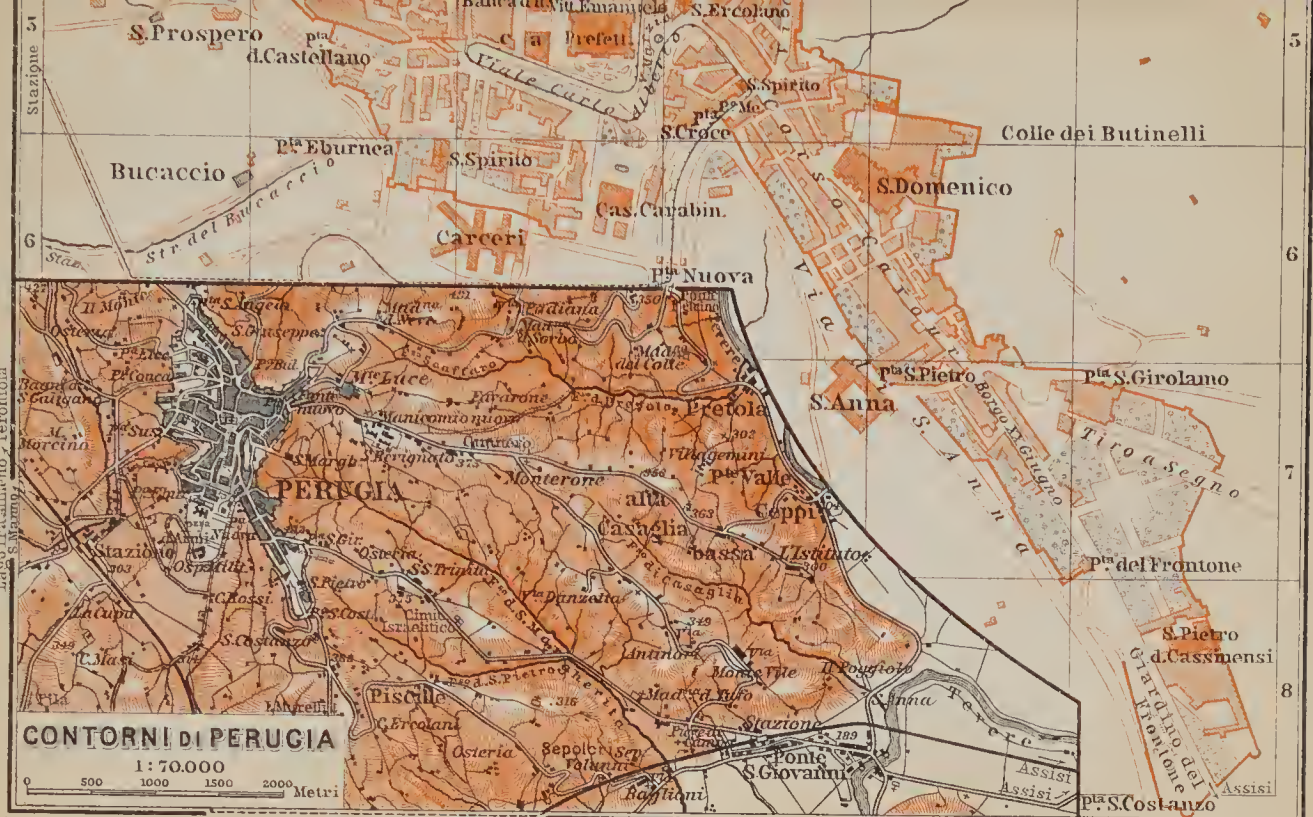
*Grand Hôtel Brufani (Pl. a; C, 5), finely situated at the entrance to the town, English landlord, R. 3-7, B. 1½, déj. 3, D. 5 fr.; *Palace Hotel (Pl. p; C, 5; p. 183), Piazza Vitt. Emanuelo, R. 4-6, B. 1½, déj. 3, D. 5 fr., with restaurant. — Second-class: H. Grande Bretagne & Poste (Pl. b; C, 4), Corso Vanucci 21, corner of Piazza Umberto Primo, R. from 2½ fr., with trattoria. — Belle Arti (Pl. c; C, 5), Via Luigi Bonazzi 21, R. 1½-2½ fr., well spoken of.

Cafés in Corso Vanucci. — Beer, Via Baglioni 39a (Pl. C, 5).

Post and Telegraph Office (Pl. C, 5) in the Palace Hotel.

Perugia (1615 ft.), capital of the province of Umbria, with 20,000 inhab., the seat of an archbishop and of a small university

PERUGIA
1:10.000
0 100 200 300 400 500
Metri
A B C D E F
1 2 3 4
Pta S. Angelo
100 matti
Filanda
Faina
Via dell'Elce
Pta Elce
Università
Corso Garibaldi
Via Fratelli Bandiera
S. Agostino
Pta del Bulagaio
Pta S. Antonio
Ponte Felcino
Mad. Nte Luce
Mattatoio
Via di S. Elisabetta
Mosaico Romano
Pza Gall
Caldoni
Porta Conca
Via Alessandro Pascoli
Arco di Augusto
Via Baglioni
Via Pinturicchio
Corso Bersaglieri
Accad. d. disegno
S. Maria nuova
Pta Pesa
Cimitero
Fonte-
nuovo
Pta d. Carmine
Pza d. Prone
Pza Biordo Michelotti
S. Severo
Pza d. Duca
Via del Verzaro
S. Martino
Pza Ansidei
Teatro Morlacchi
Pza d. Aratri
Teatro Turreno
Via Bontempi
Pal. Sorbello
Fosso di Piaggia Marota
Via XIV Settembre
S. Franc. di Paola
Le Arti
S. Bernardino
Mod. Archi
Cavallotti
Pza Danti
Piccinino
Via d. Piscinello
Mad. d. Luce
Intend. d. Finanze
Pza d. Odd.
Maestà d. Volte
Cattedrale
Calzazeo
Archivio
Via d. Priori
Torre d. Scerri
S. Teresa
Episcopio
Pza d. Municipio
Ch. Nuova
Municipio
S. Fiorenzo
Porta S. Susanna
Casa d. Perugino
Cambio
Banca d.
Pza d. Campo di Battaglia
Via Mazzini
Tribunali
Pta S. Margherita
Via d. Canneto
Via Cavour
Via Garibaldi
Ufficio Telef.
Teatro d. Pavone
Manicomio
S. Margherita



Geograph. Anstalt von
Wagner & Debes, Leipzig

founded in 1320, lies on a group of hills about 1000 ft. above the valley of the Tiber. The ancient *Perusia* was one of the twelve Etruscan confederate cities, but was taken by the Romans in 310. After its destruction in the war between Octavian and Antony (B.C. 40) it became a military colony, Augusta Perusia. Of the Etruscan walls which enclosed the old town, over 3000 yds. in length, considerable portions still exist. In the 14th-15th cent. Perugia was the most powerful city in Umbria, but in 1370, rent by internal quarrels, it had to surrender to the pope. The struggle for independence, however, was continued under various leaders, notably *Braccio Fortebraccio* of Montone, who usurped the supreme power in 1416, and later under *Giovanni Paolo Baglioni*, down to the end of the 15th cent. — In the history of painting Perugia was famous as the seat of the Umbrian School, whose greatest masters, *Pietro Vanucci*, surnamed *Perugino* (1446-1524), and *Bernardino Betti*, surnamed *Pinturicchio* (1454-1513), lived here. The young *Raphael* worked in the former's studio down to 1504. Among the younger contemporaries of Perugino was the eminent *Giovanni di Pietro*, or *Lo Spagna*, as he was called from his native country.

At the entrance to the upper part of the town, on the site of the papal citadel removed in 1860, lies the Piazza Vittorio Emanuele (Pl. C, 5), in which are the *Prefettura* and an equestrian statue of *Victor Emanuel II.*, by Tadolini (1890). The garden-terrace in front of the Prefecture affords a superb *View of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and many other villages, enclosed by the main chain of the Apennines; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here on two evenings a week.)

From the Piazza Vitt. Emanuele to the N. run the Corso Vanucci, on the left, leading to the cathedral, and on the right the Via Baglioni (at the corner of which is the old Pal. Cesaroni, now the Palace Hotel, post, and telegraph office), leading to Piazza Gius. Garibaldi (p. 185). On the left in the Corso Vanucci, the chief street, is the —

***Collegio del Cambio** (Pl. C, 4), the old Exchange, with its hall, the 'Udienza del Cambio', which, according to the custom of the period, was decorated with allusive frescoes by *Perugino* in 1499-1500. Adm. 7-12 and 3-5, in winter 10-2; tickets at the adjacent Farmacia Severini, 50 c.; best light 11-12.

On the wall to the left of the entrance are the four cardinal virtues: Wisdom, Justice, Courage, and Temperance, and under them their chief ancient representatives. Opposite the entrance, and on the wall to the right, are illustrated the Christian virtues of Faith, Hope, and Charity: the Transfiguration, the Adoration of the Magi, Prophets and Sibyls. The 2nd Arch of the right wall is occupied by the judicial bench and the money-changers' counter, with excellent carved and inlaid work of 1490-1501. On the ceiling are medallions of the seven planets, with rich arabesques. On the middle pillar of the wall to the left of the entrance Perugino has painted his own portrait.

Contiguous is the **Palazzo del Municipio** (Pl. C, 3, 4), a huge edifice of 1281 and 1333, with its chief façade towards the Corso and a second towards the Piazza del Duomo. Over the portal of the latter are a griffin and lion in bronze (14th cent.), and chains, in memory of the victory of the Perugians over the Sienese in 1358. The chief portal is richly decorated. On the first floor, on the left, is the *Economato*, where tickets (1 fr.) are issued for the *Pinacoteca Vanucci on the third floor. Adm. 9-3, June-Aug. 10-4, Sun. & holidays 9-1.

The collection is of great value to students of the Umbrian School, but most visitors will pass rapidly over the 13th and 14th cent., and hasten to enjoy the works of *Perugino* and *Pinturicchio* in the last rooms. Among the early works we may note in the 2nd Room, an old chapel, frescoes by *Bened. Bonfigli;* in the 6th, 16. Madonna by *Gentile da Fabriano;* in the 7th pictures by *Fra Ang. da Fiesole;* in the 8th-11th pictures by *Bonfigli, Bart. Caporale, Bern. di Mariotto, Fiorenzo di Lorenzo*, and other Perugians. — Room XIV (Perugino Room), with a marble bust of the painter: 1. St. James; 5-21. Nativity, Baptism of Christ, predella-scenes, all belonging to a great altar-piece; 22. SS. Mary and Magdalene, Francis and John. — XV. Perugino Cabinet: 1. SS. Jerome and Mary Magdalene; 2. Madonna blessing monks; 3. John the Baptist with four saints; 5. St. Jerome doing penance. — The *Pinturicchio Room (XVII) contains the most valuable works: 1. *Pinturicchio*, Large altar-piece in the original frame, Madonna with saints, Annuneiation, Pietà, Scenes from the lives of SS. Augustine and Jerome; 5. *Perugino* or *Giannicola Manni*, Transfiguration; 7. *Perugino*, Madonna and four saints; 8, 11. *School of Raphael*, Decorative bands, and God the Father (belonging to the Entombment, p. 297); 9. *Perugino*, Madonna with saints; 12. *Eusebio di San Giorgio*, Adoration of the Magi. — The rooms of Perugino's School, etc., adjoining the Perugino Room, may be passed over.

In the Piazza del Municipio (Pl. C, 3) rises the **Fonte Maggiore*, erected in 1277-80, one of the finest fountains of that period, with reliefs by Niccolò and Giovanni Pisano (p. 128) and Arnolfo di Cambio. On the W. side of the piazza is the *Episcopal Palace;* beyond it is the so-called *Maestà delle Volte*, a relic of the Pal. del Podestà, which was burned in 1534. To the left of the cathedral door is a bronze *Statue of Pope Julius III.* by Vinc. Danti (1555).

The **Cathedral** *of San Lorenzo* (Pl. C, 3; Gothic, 15th cent.) is unfinished externally. In a sarcophagus in the left transept are the remains of popes Urban IV. (d. 1264) and Martin IV (d. 1285). In the winter-choir, adjoining the right transept, is a Madonna and saints, by Signorelli (1484).

To the N. and E. of the cathedral lies the Piazza Danti (Pl. C, 3), whence the Via Vecchia descends N. to the **Arco di Augusto* (Pl. C, 2), an Etruscan town-gate, with the inscription 'Colonia Vibia Augusta Perusia' added under the Roman emperors (p. 183).

Beyond the Arco di Augusto is the small Piazza Fortebraccio (Pl. C, 2). On the left is the *Pal. Gallenga*, of the 18th cent. The adjacent Via Ariodante Fabretti leads to the —

University (Pl. B, 1, 2), once an Olivetan monastery. On the first floor is a *Museum of Antiquities.*

The Museum is open daily, except Mon., 10-2, in summer 10-12 and 3-5 (adm. 1 fr.). It contains: ten rooms of Etruscan and Roman antiquities, vases, bronzes, trinkets, and gems; four rooms of mediæval and Renaissance objects; and ancient cinerary urns and inscriptions in the corridor. —The *Church* has several mediæval works of art.

From Piazza Fortebraccio we may ascend the Via Pinturicchio, S.E., and then turn to the right to San Severo; or from the Piazza Danti we may cross the Piazza Piccinino into the Via Bontempi, and take the first turn to the left (Via Raffaello) to **San Severo** (Pl. D, 3), an old monastery with a chapel containing *Raphael's* first independent fresco, executed in 1505, after his first stay at Florence: the Trinity, freely restored in 1872 (entrance adjacent; fee $^1/_2$ fr.).

From the Corso Vanucci the Via de' Priori (which may be entered by a passage under the clock of the Municipio) leads W., past the mediæval *Torre degli Scirri* (Pl. B, 3) and the small Renaissance church of *Madonna della Luce* (Pl. B, 3; of 1519), to an open square on the right. Opposite to us here, slightly to the left, is the ***Oratorio di San Bernardino** (Pl. A, 3), with a magnificent polychrome façade, by Agostino di Duccio (1457-61).

A little to the E. of the Corso Vanucci is the Piazza Giuseppe Garibaldi (Pl. C, D, 4), resting on foundations partly formed by the old Etruscan town-wall. A bronze statue of *Garibaldi* rises in the centre. On the E. side is the *Pal. del Capitano del Popolo*, afterwards *del Podestà*, of 1472, which, with the adjoining edifice (erected in 1483 as a university), is now occupied by the *Tribunali* (Pl. D, 4).

We return by the Via Baglioni to Piazza Vitt. Emanuele (p. 183), and descend thence to the left by the Via Marzia (Pl. C, 5; passing the foundations of the ancient citadel) to the *Porta Marzia*, the remains of an Etruscan gateway. It was transferred to this site when the citadel was built, and bears the Roman inscriptions 'Colonia Vibia' and 'Augusta Perusia'.—We now follow the Viale Carlo Alberto to the left, pass the small Gothic church of *Sant' Ercolano* (Pl. D, 5), and enter the Corso Cavour. Here, on the left, rises the church of **San Domenico** (Pl. D, E, 6), originally Gothic, remodelled in 1614. The left transept contains the monument of Benedict XI. (d. 1304). The stained-glass in the choir is of the 15th cent.

A little farther on we pass through the finely decorated *Porta San Pietro* (Pl. E, 7; of 1473), and in a few minutes we reach **San Pietro de' Cassinensi** (Pl. F, 8; entered from the first court by a massive Renaissance portal, opposite us, a little to the left). This church, with its eighteen antique columns of marble and granite, is adorned with paintings of the early Umbrian school and of the 17th cent. In the sacristy are five small half-length figures of saints, by *Perugino*. Fine carved stalls by *Stefano da Bergamo*, 1535. — On the other side of the street is the *Giardino del Frontone*, which extends to the Porta San Costanzo (Pl. F, 8), affording a view of the valley of Foligno and the Apennines.

Travellers bound for Assisi may prefer to drive by road (2 hrs.; one-horse carr. 10 fr.), as the railway-stations of Perugia and Assisi are both far from the towns. On the way we visit (3 M. from Porta San Costanzo) the *Sepolcro de' Volumni*, of the 3rd cent. B.C. (adm. 1 fr.; see inset map on Plan, p. 182), one of the best-preserved of Etruscan tombs. — At Assisi a halt should be made at Santa Maria degli Angeli; those who intend to continue their journey the same day should then deposit their luggage at the station before driving up to the town, where the carriage is dismissed.

Beyond Perugia the line descends through tunnels. We catch a glimpse to the left of the tomb of the Volumnii (see above). 110 M. *Ponte San Giovanni*. We cross the *Tiber*, the ancient frontier between Etruria and Umbria, and then the *Chiaggio*. 116 M. *Bastia*.

118 M. Stat. *Assisi* (715 ft.). The town lies on the hill to the left (2 M.; one-horse carr. 1 fr.; hotel-omn. see below). The pilgrimage-church of **Santa Maria degli Angeli*, a few min. from the station, on the other side of the line, an imposing edifice with a lofty dome, designed by Gal. Alessi, was erected in 1569-1630 on the site of the oratory of St. Francis of Assisi and of the cell in which he died. After the earthquake of 1832 the church was partly rebuilt. Around it clusters a modern hamlet (Alb. Porziuncola, small, but fair).

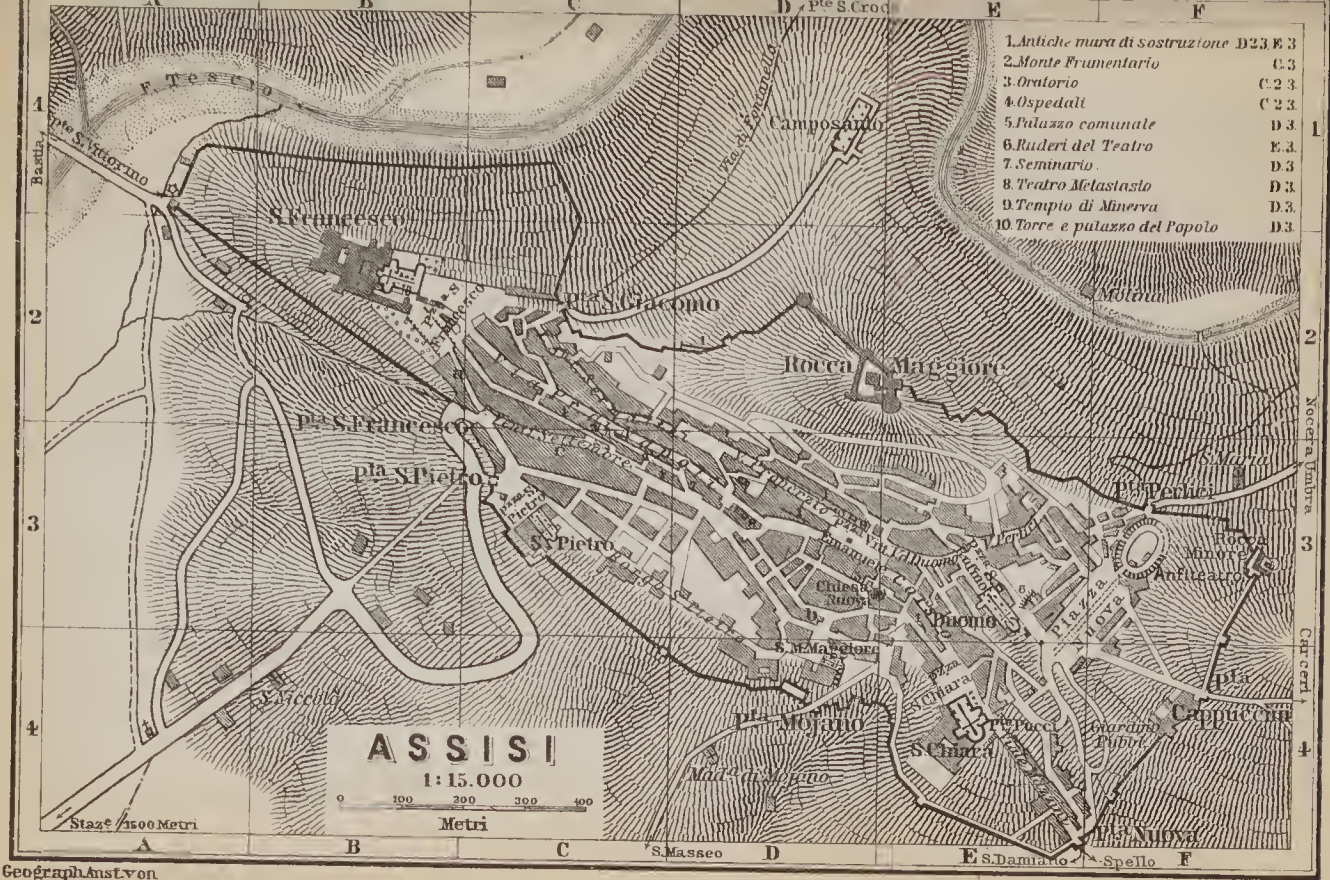
The oratory, called *Portiuncola*, is under the dome of the church; on its front is a fresco by *Friedr. Overbeck* (1829). Behind it is the saint's cell, with a good terracotta statue by *Luca della Robbia* and frescoes by *Lo Spagna*. In the left transept is the Capp. S. Giuseppe, with three reliefs by *And. della Robbia*. — To the E. of the sacristy are the little Garden, whose rose-bushes lost their thorns owing to the saint's penance, the rose-chapel, and the saint's hut, over which St. Bonaventura caused a small oratory to be built.

Assisi. — Hôtel Subasio (Pl. a; B, 2), with view, R. from 2½, B. 1, déj. 2½, D. 3½, omn. 1 fr., good; Modern H. Giotto & Bellevue (Pl. c; C, 3), with view and garden, R. 2-3, B. 1, omn. 1 fr.; Leone (Pl. b; D, 3), Piazza Vescovado 5, R. 1½-2½, B. ¾, D. 3, omn. 1 fr., well spoken of; Minerva, by Porta S. Francesco, unpretending.

Assisi (1200-1660 ft.; pop. 5300), the ancient Umbrian *Asisium*, owes its fame to *St. Francis*, son of a rich merchant, who was born here in 1182. After a frivolous youth he devoted himself entirely to the service of the poor and the sick, founded the Franciscan Order in 1208, and died in self-denying poverty on 4th Oct. 1226.

Outside the entrance to the town, we turn to the left to see the castellated Franciscan Monastery (*San Francesco*; Pl. B, 2), built, soon after the death of the saint, on huge substructions on the brow of the hill. The large court and the foundations were restored in 1475-85. The monastery was suppressed in 1866, and converted into a school for the sons of teachers; but a few monks were allowed to remain. Gate adjoins the lower church (8-11 and 2-5; adm. ½ fr.).

The **Double Church* of the monastery, which contains the tomb of the saint, consists of the lower, built in 1228-32, and the upper, completed in the Gothic style in 1253. The lower church is entered by the S. portal, built about 1300, and provided with a vestibule in


1. Antiche mura di sostruzione D 2 3, E 3
2. Monte Frumentario C 3
3. Oratorio C 2 3
4. Ospedali C 2 3
5. Palazzo comunale D 3
6. Ruderi del Teatro E 3
7. Seminario D 3
8. Teatro Metastasio D 3
9. Tempio di Minerva D 3
10. Torre e palazzo del Popolo D 3
ASSISI
1:15.000
0 100 200 300 400
Metri
Staz.e 1500 Metri
Geograph. Anst. von
Wagner & Debes, Leipzig
F. Tescio
Pte S. Vittorino
Basilica
S. Francesco
Camposanto
Pte S. Croce
Pte S. Giacomo
Rocca Maggiore
Monte
Pta S. Francesco
Pta S. Pietro
S. Pietro
Pta Perlici
Rocca Minore
Anfiteatro
Duomo
Piazza Nova
S. M. Maggiore
Pta Cappuccini
Pta Murano
S. Chiara
Giardino Pubblico
Pta Nuova
Spello
S. Damiano
S. Masseo
Noceria Umbra
Carceri

1488. It is low and dark, and is best seen about noon. The upper church is entered by the chief portal, or may be reached from the sacristy of the lower with the aid of the sacristan. In both churches the frescoes by *Giotto* are the chief attraction.

In the Lower Church, on the groined vaulting of the choir above the high-altar, are the frescoes by *Giotto*, illustrating the vows of the Franciscan order: poverty, chastity, and obedience; and the apotheosis of St. Francis; also, in the N. (right) transept, Scenes from the life of Christ and that of St. Francis; by him, too, are perhaps the frescoes in the Capp. del Sacramento, from the life of St. Nicholas (about 1296). — The N. Transept also contains a Madonna by *Cimabue*, and the S. Transept scenes from the Passion and a Madonna by a Sienese master. In the Capp. di S. Giovanni, on the left, is a fine Madonna with saints by *Lo Spagna* (1516). We notice also several tombstones of the 13th-14th cent., and stained glass of the 14th. In the second room of the Sacristy, over the door, is a portrait of the saint, of the end of the 13th cent.

A double flight of steps descends to the Crypt, constructed in 1818 for the remains of St. Francis, which had been found in a rude stone coffin. The candles are lighted for visitors. Behind the tomb are colossal statues of popes Pius VII. and IX.

The Upper Church contains frescoes in the choir and transepts by *Cimabue:* the Crucifixion; Death and Assumption of the Virgin; History of St. Peter, etc. The upper paintings in the nave, by pupils of *Cimabue*, are from biblical subjects; the lower, by *Giotto* (1290-95), are from the life of St. Francis, his visions, his preaching and miracles, down to his death and later mysterious apparitions.

From the piazza in front of the upper church we descend the steps to the right, and then ascend the Via Principe di Napoli to the Piazza Vittorio Emanuele, which corresponds to the ancient forum, heightened by the rubbish of ages. On the left is the *Portico of a *Temple of Minerva* (Pl. 9; D, 3), of the Augustan period, with six columns of travertine. The interior of the temple has been converted into the church of *Santa Maria della Minerva.*

The small *Chiesa Nuova* (Pl. D, 3) was built in 1615, in circular form, on the site of the house where St. Francis was born.

In the upper town is the Piazza San Rufino (Pl. E, 3), adorned with a bronze copy of Giov. Dupré's statue of St. Francis. Here rises the Cathedral *(San Rufino)*, of the 11-13th cent., with modernized interior, containing a marble statue of St. Francis (original of that in the piazza), by Dupré, and fine choir-stalls. — An unpaved road descends hence to the left to the Gothic church of *Santa Chiara* (Pl. E, 4), erected in 1257; under the high-altar, in an ornate crypt, was placed in 1850 the tomb of St. Clara, an enthusiastic admirer of St. Francis, and foundress of the Clarissine Order.

Fine view of the town and environs from the *Giardino Pubblico* (Pl. F, 4), between Porta Nuova and Porta Cappuccini.

125 M. *Spello*, the ancient *Hispellum*, a town of 5000 inhab., picturesquely situated on the hill-side, has a cathedral of the 16th cent.

128 M. **Foligno** (*Rail. Rest.;* pop. 9500), a little W. of the Rom. *Fulginium*, with mediæval churches and Renaissance palaces, junction for Ancona and Rome (p. 192).

We traverse the fertile valley of the *Clitumnus*. — 134 M. *Trevi*, the ancient *Trebia*, on a hill to the left. Nearing (137½ M.) *Campello*, we have a glimpse of the so-called *Temple of Clitumnus*, a chapel erected in the 4th cent. from ancient fragments.

144 M. **Spoleto** (1000-1485 ft.), the seat of an archbishop, with 9650 inhab., lies to the left, at the foot of the wooded *Monte Luco*, on a hill crowned with an old castle (re-erected in the 14th cent.). The church with the pointed steeple, seen from the station to the extreme left, is the *Cathedral*, founded by the Lombard dukes of Spoleto, who ruled here from 570 to the end of the 9th cent.

A tunnel, over 1 M. long, pierces the limestone of the Umbrian Apennines. 154½ M. *Giuncano*. Picturesque rocky valley.

161½ M. **Terni** (428 ft.), junction of the Abruzzi line to Sulmona. Electric tram to the town (Hôt. Europa, R. 2½-4 fr.; pop. 25,900), the ancient *Interamna*, with gun, armour-plate, and other factories. It lies on the *Nera*, which descends from the hills 1¼ M. to the E.

Interesting excursion to the ***Waterfalls of Terni** *(Cascate delle Mármore)*, formed by the *Velino* falling into the Nera about 4½ M. to the E. It is best to go and return by the electric tramway from the rail. station. In 20 min. we reach the *fermata*, or stopping-place, of *Cascate Marmore* (fare 35 c.). Visitors should be well provided with small change as numerous small fees are expected. The finest general view of the falls is obtained from the road. To view them more closely we follow a cart-road which diverges about 300 yds. before the tramway-station is reached and crosses the Nera by a natural bridge; where it forks we keep to the left, and then ascend more steeply to the left; 25 min., a stone pavilion, where we survey the chief fall and the valley of the Nera; we then rejoin the road. — Or we may ascend the steps, follow the path to the left, then turn to the right towards a small house, go through the garden to the left of it, pass several other houses, and in ¼ hr. reach the upper road and the Mármore station of the Abruzzi railway (Rail. Rest.; 10 M. from Terni; trains do not always suit; fares 1 fr. 90, 1 fr. 30, 85 c.). By the upper road to Terni 2½ M. only. — The whole excursion takes 3-4 hrs.; carr. about 12 fr.; the return-route by Papigno should be stipulated for.

The train follow the rich valley of the Nera. To the right on the hill, *Cesi*, with ancient walls. — 170 M. *Narni* (785 ft.), the Roman *Narnia*, is perched on a rock to the left, high above the left bank of the Nera, which here forces its way through a narrow ravine to the Tiber. We next notice on the left the remains of the so-called *Bridge of Augustus*, which carried the Via Flaminia (constructed B.C. 220) across the river. Beautiful forest of evergreen oaks. 174½ M. *Nera Montoro*. Two tunnels. Then, near the mouth of the Nera, we cross the *Tiber* by an iron bridge.

180 M. **Orte** (*Rail. Restaurant*, good), where we join the main line from Chiusi (see p. 191).

ORVIETO
1:15.000
0 100 200 300 400 500
Metri
A
B
C
D
E
F
1
2
3
4
Chiusi
Roma
Todi
Stazione
Pta Cassia
Pozzo di S. Patrizio
Anfiteatro
Fortezza
Pta Rocca
S. Domenico
Reclusorio
Servi di Maria
pzza d'Indipendenza
Necropoli etrusca
Fontana delle Conce
S. Agostino
S. Giovenale
Pal. d'Popolo
pzza del Popolo
Via Maitranca
pzza Vitt. Em.
S. Andrea
Pal. Comun.
Teatro
Corso Cavour
Via Duomo
Monastero di S. Paolo
Pta Maggiore
Monast. di S. Lodovico
Duomo
Pal. Vescovile
pzza Solaria
Opera
Mus.
Monast. di S. Bernardino
Ospedale
S. Francesco
Pta Romana
Via Postierla
Via Cappuccini
Via Bolsena
Abbadia
Via Postierla
Via Cassia
Via Cassia Cimina
1:250.000
Kilom.
ORVIETO
Rocca Ripesenda
Sugano
Canonica
Case Perazza
Prio. di Macia
Prio. 635
Pecatrubbio
Bolsena
Lubriano
Bagnorea
Torre S. Severo
Boccaporco
Ternano
Abbadia
Roma
Via Cassia

28. From Florence to Rome by Terontola, Chiusi, Orvieto, and Orte.

197 M. Railway. Shortest route from Florence to Rome. *Rapide* (except in summer; with dining-cars) and express in $5^1/_2$-$8^1/_4$, ordinary $11^3/_4$ hrs. (fares 35 fr. 30, 24 fr. 50, 15 fr. 85 c.). No change of carriages.

From Florence to (76 M.) *Terontola*, see p. 182. The main line to Rome diverges to the right from the line to Perugia, Assisi, and Foligno, and skirts the W. bank of the Trasimene Lake (p. 182).

$82^1/_2$ M. *Castiglione del Lago*, on a hill jutting into the lake on the left. 87 M. *Panicale*. The line bends to the W., and in the valley of the *Chiana* joins the line from Siena.

$94^1/_2$ M. **Chiusi** (1305 ft.; *Rail. Rest.*), junction for Siena and Empoli (R. 26). The town, the ancient *Clusium*, lies on a height $1^1/_2$ M. to the right. It was one of the twelve Etrusean confederated towns, in whose wars with Rome it is mentioned as the seat of King Porsenna. Many Etrusean tombs in the environs.

The train descends the valley of the Chiana. $99^1/_2$ M. *Città della Pieve;* 105 M. *Ficulle;* 112 M. *Allerona*. Near Orvieto the Chiana falls into the *Paglia*, a rapid tributary of the Tiber (p. 182).

120 M. **Orvieto.** — From the Station (406 ft.; *Restaur.*) we ascend to the town in 5 min. by Cable Tram (*Funicolare;* 616 yds. long; gradient 27 %), passing under the old fortress (Pl. E, 2; fare 30 c.). — The road ascends in a long bend (see p. 190).

Hotels (comp. p. xvii): Belle Arti (Pl. a; C, 3), Corso Cavour, R. $2^1/_2$-5, B. $1^1/_2$, déj. 3, D. 5 fr.; Palace Hotel (Pl. b; B, 3), Via Garibaldi, R. from 3, B. $1^1/_4$, déj. $3^1/_2$, D. 5, omn. 1 fr.; both good. — Italia (Pl. c; B, 3), Via del Popolo, Cornelio (Pl. d; C, 3), Piazza Ippolito Scalzo, at both R. $1^1/_2$-2 fr.; Alb. Rist. del Duomo (Pl. e; C, 3), R. $1^1/_2$ fr., well spoken of. — The *Wine* of Orvieto is famous.

Orvieto (1070 ft.; 8200 inhab.) lies on an isolated tufa rock, probably the site of *Volsinii*, a city of the Etrusean League, which was destroyed by the Romans, B.C. 280. The later *Urbibentum* was called *Urbs Vetus* in the 8th cent., whence its modern name. In the middle ages it was a stronghold of the Guelphs, and often a refuge of the popes. For a hasty visit to the town 3-4 hrs. suffice.

The cable-tramway ends in a piazza in front of the old *Fortezza*, to the S. W. of which begins the main street, the *Corso Cavour*, leading to the centre of the town. We follow this street as far as the mediæval *Torre del Moro* (Pl. C, 3), opposite which we turn to the left into the Via del Duomo.

The **Cathedral (Pl. C, 3), one of the most superb examples of Italian Gothic, with its alternate courses of black basalt and grey-yellow limestone, was begun, in memory of the miracle of Bolsena (p. 190), before 1285 and consecrated in 1309. It formed the centre of the artistic life of the town, and the most eminent artists were employed in its decoration. The façade, with its triple pediment, designed in 1310 by the Sienese *Lor. Maitani*, but not completed in

its upper part till the 16th cent., is richly atorned with reliefs from Scripture, marble statues of the Madonna, Prophets, and Apostles, and with mosaics: 'the greatest monument in polychrome in the world'.

The Interior (closed 1-3 o'cl. from May to Sept.; forenoon light best), with alternate dark and light courses, like the exterior, consists of nave and aisles separated by pillars and columns. The aisles contain frescoes of the 14th and 15th cent.; by the entrance, on the left, is a font of 1402-7, and at the beginning of the nave a holy-water basin of 1451-56. — The great attraction is the Cappella Nuova in the right transept, the **Frescoes in which mark the zenith of the painting of the 15th cent. They treat of the end of all things, according to the Apocalypse, and were begun in 1447 by *Fra Angelico da Fiesole;* but he only executed two panels of the vaulting above the altar (Christ as Judge, and Prophets). The remainder of the ceiling and the great mural paintings are by *Luca* Signorelli, whose fertile imagination, mastery of form, and boldness in execution stamp him as the immediate precursor of Michael Angelo. The first fresco, to the left of the entrance, shows the overthrow of Antichrist, who is represented in the foreground, preaching. The entrance-wall has been skilfully covered with the symbols of (right) the Sun and Moon, the Death of the Two Witnesses, and (left) the Destruction of the World by fire. Next come the Resurrection of the Dead and Punishment of the Condemned; then, on the wall of the altar, (right) the Condemned descending into Hell, and (left) the Blessed ascending into Heaven; lastly, adjoining the first picture, Paradise. Below these are medallions of poets of the future life, with scenes from their works. On the ceiling, adjoining Fra Angelico's frescoes, are Mary, apostles, and angels of the Judgment; in the front sections patriarchs and church-fathers, virgins and martyrs. — Signorelli also painted the Entombment in the niche of the right wall, behind a marble group of the Pietà. — Opposite, in the left transept, is the Cappella del Corporale, where, behind the altar, is a reliquary of 1337, containing the blood-stained chalice-cloth *(corporale)* connected with the Miracle of Bolsena (see below), shown on great festivals only.

To the right of the cathedral, in the Palazzo dei Papi (13th cent.), is the *Museum* (Pl. C, D, 4), containing pictures and sculptures from the cathedral (including a double portrait and a Mary Magdalene by Signorelli), and a few Etruscan antiquities (adm., 1 fr.; tickets at Armoni's photograph-shop in Piazza del Duomo).

The Corso Cavour leads W. to the Piazza Vittorio Emanuele (Pl. B, 3), with the church of *Sant' Andrea* and the *Palazzo Comunale,* of the 12th cent., with a façade restored in the 16th.

The *Fortezza* (Pl. E, 2; p. 189) has been converted into a public garden (fine views), with an amphitheatre for public dramas. The custodian has the key of the *Pozzo di San Patrizio* (Pl. E, 2), a well close by, 200 ft. deep, constructed in 1527-40, with two spiral staircases for the water-carrying asses (fee 60 c.; 248 steps).

If time permit, we may return to the railway station by the winding road (2 1/2 M.), starting from the piazza by the Fortezza, and on the way visit the *Etruscan Necropolis* (Pl. B, 2), 200 paces to the left of the road. The tombs are mostly of the 5th cent. B.C.

About 12 M. S.W. of Orvieto, below the site of *Volsinii Novi*, built after the destruction of the older Volsinii, lies the little town of *Bolsena*, famed for the 'Miracle of Bolsena'. This was the appearance, in 1263, of drops of blood on the host, in memory of which Urban IV. instituted the festival of Corpus Domini. The Lake of Bolsena is of volcanic origin.

Beyond Orvicto the Railway reaches the wooded valley of the *Tiber*, whose broad stony bed bears traces of many inundations. Two tunnels. 126 M. *Castiglione in Teverina.* We cross the river. 131 M. *Alviano;* 137 M. *Attigliano.*

Attigliano is the junction of a branch-line (25 M., in 1¼-1¾ hr.) to *Montefiascone*, famed for its wine, and **Viterbo** (station outside Porta Fiorentina; *Gr.-Hôt. Viterbo, Angelo, Schenardi*), a mediæval town with 17,500 inhab., enclosed with walls and towers. The town-hall is of the 15th cent., and there are several interesting churches and graceful fountains. — From Viterbo to Rome (station outside Porta Romana): 54½ M. in 2½ hrs. This branch-line runs through the dreariest part of the Roman Campagna. Principal stations: 15 M. *Capranica*, junction for *Ronciglione;* 25½ M. *Bracciano*, a modern town (pop. 1750), on the lake of that name, with a fine castle of Prince Odescalchi (1460). Then several tunnels and viaducts to (51 M.) *Roma San Pietro*, the small station S. of the Vatican, outside Porta Cavalleggieri, and another tunnel to (54½ M.) *Roma Trastevere* (p. 193); comp. the Map at p. 296.

140 M. *Bassano in Teverina.* Two tunnels.

145 M. **Orte** *(Rail. Rest.)*, junction for Foligno (p. 186).

We descend on the right bank of the Tiber. On the left, and then, after a bend in the line, on the right, we see the serrated ridge of *Soracte* (2265 ft.). Beyond the river, to the left, lies *Otricoli.* We now cross the river. 150½ M. *Gallese.* Then, on the left bank, high up on the left, is *Magliano Sabino.*

153 M. *Civita Castellana*, above us to the right, 5½ M. S.W. of the station. 161 M. *Stimigliano;* 167 M. *Poggio Mirteto;* 174 M. *Fara Sabina;* 181 M. *Monte Rotondo.* The line now follows the direction of the ancient *Via Salaria.* We soon have a glimpse, to the right, of St. Peter's, but it disappears as we near the *Anio.* On the left are the Sabine and Alban Mts. On the right St. Peter's and Rome reappear. The line makes a long bend round the city. Near Porta Maggiore the Temple of Minerva Medica appears on the left.

197 M. *Rome (Stazione Termini)*, see p. 193.

29. From Bologna to Foligno *(Rome)* by Falconara, or to Naples by Ancona and Foggia.

Railway to Rome, 300 M., express in 12 hrs. (viâ Florence in 9-10 hrs.); fares 48 fr. 45, 32 fr. 70, 21 fr. 5 c. — To Naples, 452 M., express in 16 hrs.; fares 62 fr. 20, 40 fr. 70, 26 fr. 15 c.

The coast-towns on the Adriatic, which the train skirts, cannot compare in interest with the towns in the W. half of the peninsula. We mention the chief stations only; for the others, see Map.

Bologna, p. 100. The line as far as Rimini follows the ancient *Via Æmilia* (p. 96). — 22 M. *Imŏla.* At (26 M.) *Castel Bolognese* the branch to *Ravenna* diverges (p. 107).

31 M. **Faenza** (115 ft.; *Corona*, with trattoria, R. 1-2 fr.), pop. 21,808, on the *Lamone* (the ancient *Anemo*), is the *Faventia* of antiquity, and was famed in the 15-16th cent. for its pottery (faience).

From Faenza to Florence, 63 M., railway in $3^1/_4$-$4^1/_2$ hrs. (fares 11 fr. 75, 8 fr. 25, 5 fr. 30 c.); no express trains. Unimportant stations; numerous tunnels. Beyond (28 M.) *Crespino* a tunnel, $2^1/_3$ M. long, pierces the crest of the Apennines. We descend several ravines and then traverse a fertile hilly district to (42 M.) *Borgo San Lorenzo* (635 ft.). Beyond (49 M.) *Vaglia:* a tunnel over 2 M. long pierces the *Monte Morello* (3065 ft.) to (54 M.) *Montorsoli*. Four tunnels. Below, on the right, we see the *Mugnone* valley, with the lower part of the railway; in the distance appear Florence and its hills. Beyond (58 M.) *Le Caldine* we descend into the Val d'Arno. — 63 M. *Florence*, see p. 133.

40 M. *Forlì;* 52 M. *Ceséna.* We cross the *Pisciatello*, whose upper course has been identified with the ancient *Rubicon.*

69 M. **Rímini** *(Grand Hôtel; Aquila d'Oro; Leon d'Oro)*, pop. 29,500, the Roman *Ariminum*. The church of *San Francesco* was rebuilt in 1446-55 from Alberti's designs. Note also the *Porta Romana*, erected B. C. 27 in honour of Augustus, and the *Ponte d'Augusto.*

The train skirts the shore of the Adriatic.

$90^1/_2$ M. **Pésaro,** pop. 14,700, Rom. *Pisaurum*, birthplace of Rossini, the composer (1792-1868). — 98 M. *Fano;* 112 M. *Senigallia.*

$122^1/_2$ M. **Falconara** *Marittima,* junction for Foligno and Rome, and for Foggia, Brindisi, and Naples.

The Railway to Rome goes on to ($134^1/_2$ M.) *Iesi*, birthplace of Emp. Frederick II. in 1194; 156 M. *Albacina* (local line to Porto Civitanova, see below); 161 M. *Fabriano*, junction for *Urbino*, Raphael's birthplace (50 M., in $3^1/_2$ hrs.); 171 M. *Fossato di Vico,* junction for Arezzo (see p. 182); $197^1/_2$ M. *Foligno,* where we join the Florence, Perugia, and Rome line, see p. 187.

The Foggia and Naples Line passes:

$127^1/_2$ M. **Ancona** *(Roma e Pace; Vittoria)*, pop. 33,500, splendidly situated between two headlands. By the harbour is a marble *Triumphal Arch* of A.D. 115. High above the town rises the old Cathedral *(San Ciriaco)*, built on the site of a temple of Venus.

$142^1/_2$ M. *Loreto*, to the right, famed for the Chiesa della Casa Santa, built over the legendary 'sacred house' brought by angels from Nazareth. — $154^1/_2$ M. *Porto Civitanova;* $180^1/_2$ M. *San Benedetto del Tronto;* $195^1/_2$ M. *Giulianova;* 219 M. *Castellammare Adriatico,* at all of which branch-lines diverge (*e. g.* from Castellammare to Sulmona). At (220 M.) *Pescara* the Maiella Mts. are seen on the right. 275 M. *Termoli* (branch through the hill-country to Benevento).

$329^1/_2$ M. **Foggia** (*Rail. Rest.*, D. $3^1/_2$ fr.), pop. 49,000, junction of the coast-line to Brindisi with the Naples line. On the latter is —

393 M. **Benevento** *(Villa di Roma)*, pop. 17,200, $^3/_4$ M. from the station, once *Beneventum* on the Via Appia. The Porta Aurea, erected to Trajan, A. D. 115, is one of the finest of ancient arches.

Near (432 M.) *Caserta* (p. 316) we pass under the huge aqueduct, of the 18th cent., which waters the royal gardens. 440 M. *Aversa.*

452 M. *Naples* (p. 317).

III. ROME AND ITS ENVIRONS.

30. Rome. — Practical Notes 193

History 206

I. The Hills to the N. and E.: Pincio, Quirinal, Viminal, and Esquiline 207

a. Piazza del Popolo. Monte Pincio. Piazza di Spagna, 208. — b. Via Sistina. Ludovisi Quarter. Quattro Fontane. Via Venti Settembre and Piazza del Quirinale, 211. — c. Piazza delle Terme, Via Nazionale, Piazza Venezia, 213. — d. S.E. Quarters, 219.

II. Rome on the Tiber (Left Bank) 223

a. The Corso Umberto Primo and Side-Streets, 223. — b. From the Piazza Colonna, past the Pantheon, to Piazza Navona and Ponte S. Angelo, 228. — c. Corso Vittorio Emanuele and Quarters lying to the S., 232.

III. The Southern Quarters (Ancient Rome) . . . 237

a. The Capitol, 237. — b. Forum Romanum and Colosseum, 243. — c. Fora of the Emperors, 252. — d. The Palatine, 254. — e. Velahrum and Forum Boarium, 257. — f. The Aventine, Monte Testaccio, Pyramid of Cestius, 258. — g. The Via Appia within the City, 260. — h. The Lateran, 272.

IV. Quarters on the Right Bank 268

a. The Borgo, 268. — b. St. Peter's, 269. — c. Vatican, 273; Cappella Sistina, 274; Raphael's Stanze, 277; Raphael's Logge, Appart. Borgia, 281; Raphael's Tapestry, 282; Picture Gallery, 283; Antiquities, 284; Library, 290. — d. Lungara, 291. — e. Trastevere, 293.

31. Environs of Rome. a. The Campagna 295

From the Porta del Popolo (Villa Borghese), 296. — From the Porta Pia and Porta San Giovanni, 299. — From the Porta San Sebastiano (Via Appia), 300. — From the Porta San Paolo, 303. — From the Porta San Pancrazio (Villa Doria-Pamphili), 316.

b. The Alban Mountains 304

c. Tivoli and the Sabine Mountains. Hadrian's Villa 310

30. Rome.

At the Railway Station (*Stazione Termini*, Pl. G, 3; Restaur., déj. 2-2½, D. 3½-5 fr.), hotel-omnibuses are in waiting, for which ¾-1½ fr. is charged in the bill. *Cabs*, see p. 199. *Facchino* (p. xvii), 25-60 c. — The *Trastevere Station* (Pl. B, 8) is for Viterbo only. — Railway enquiry and ticket offices in the town: Corso Umberto Primo 372-73; *Thos. Cook & Son*, Piazza di Spagna 2 and Piazza delle Terme 54; *Ad. Roesler-Franz*, Via Condotti 20; *Compagnie Internationale des Wagons-lits*, Piazza di San Silvestro 93.

Hotels (comp. p. xvii; charges raised at Easter). *Grand Hôtel (Pl. *gh;* G, 2, 3), Piazza delle Terme, R. (many with bath) 10-20, B. 2, déj. 5, D. 8 fr., peus., from 15th May to end of Jan. only, from 23½ fr.; *Grand Hôtel du Quirinal (Pl. *a;* G, 3), Via Nazionale 7-9, R. from 6, B. 2, déj. 4, D. 6-7, pens. from 13 fr.; these two with superior restaurants; *Gr.-H. Excelsior (Pl. *ex.;* F, 2), corner of Via Boncompagni and Via Veneto, R. (mostly with bath) from 8, B. 2, D. 7 fr.; *H. Bristol (Pl. *c;* F, 3), Piazza Barberini 23, R. 8-15, B. 2, D. 7, pens. 16-25 fr., closed in summer; *H. Regina (Pl. *re;* F, 2), Via Veneto, corner of Via Liguria, with restaurant, R. 6-15, B. 2, D. 7, pens. 15-25 fr.; Bertolini's Splendid Hotel (Pl. *e*; D, 2), Corso Umberto Primo 128, with restaurant, R. 6-10, D. 7, pens. 13-20 fr.; *Palace Hotel (Pl. *pa;* F, 2), Via Veneto, R. from 6, B. 2, D. 7, pens. 16 fr.; *H. Royal (Pl. *l;* G, 2), Via Venti Settembre 31, R. from 4, B. 1½, D. 6, pens. 10-20 fr.; *H. Continental (Pl. *g;* G, 3), Via Cavour 1, opposite the station, R. 5-8, B. 1½, déj. 4, D. 6, pens. 12-15 fr. (these two English-American); *H. de Russie (Pl. *d;* D, 1), Via del Babuino 9, near Piazza del Popolo, with garden, R. 6-15, B. 1½, D. 6, pens. 12-25 fr.; H. de Londres (Pl. *b*; E, 2), Piazza di Spagna 15 (these two closed in summer); *Gr. H. d'Europe (Pl. *f;* E, 2), Piazza Mignanelli 3, R. from 5, B. 2, déj. 4, D. 6, pens. 12-18 fr.

On the Pincian Hill and N. slope of the Quirinal: *Eden (Pl. *p;* E, 2), Via Ludovisi 49, near the Pincian Garden, R. from 4, B. 2, déj. 4, D. 6, pens. 11-15 fr.; *Majestic H. (formerly *Suisse*; Pl. *i;* E, F, 2), Via Veneto 2, R. 5-12, B. 1½, déj. 4, D. 6, pens. 12-20 fr.; *H. Beau-Site (Pl. *bs;* E, F, 2), Via Ludovisi 45, R. from 4, B. 1½, déj. 4, D. 6, pens. 12-16 fr.; Savoy (Pl. *s;* F, 2), Via Ludovisi 15, R. 4½-6, B. 1½, déj. 3½, D. 5, pens. 10½-18 fr.; H. Windsor (Pl. *pr;* F, 2), Via Veneto 2 h, R. from 5, B. 1½, déj. 4, D. 5, pens. 12-16 fr.; H. du Pincio (Pl. *r;* E, 2, 3), Via Gregoriana 56, R. from 4, B. 1½, D. 5, pens. 8 fr.; Boston H. & Sud (Pl. *su;* E, 2), Via Lombardia 43, R. from 4, B. 1½, déj. 3½, D. 5, pens. 9-13 fr. (Americau); H. Hassler (Pl. *h;* E, 2), by Piazza Trinità de' Monti (German), R. 4-7, B. 1½, déj. 3, D. 4½, pens. from 12½ fr., closed in summer; Hôt. d'Italie (Pl. *ad;* F, 3), Via Quattro Fontane 12, R. 4-5, B. 1½, déj. 3½, D. 5, pens. 10-12 fr.; *H. Britannia, same street 146, R. from 3, B. 1¼, déj. 3, D. 4, pens. from 8 fr.; *H. Métropole & Ville (Pl. *mv;* F, 2), Via San Nicolò da Tolentiuo 76, R. 4-6, B. 1¼, déj. 3½, D. 4½, pens. 9-15 fr.; H. Victoria, Via Sardegna 34 (Pl. F, 1), R. 3½-5, déj. 3, D. 4, pens. 9-10 fr.; H. Impérial (Pl. *im;* E, F, 2), Piazza de' Cappuccini 11, R. from 5, B. 1½, déj. 4, D. 6 fr.; Fischer's Park-Hotel (Pl. *fi;* F, 2), Via Sallustiana 39, R. 3-6, B. 1¼, D. 4, pens. 8-12 fr. (German); H. Lavigne (Pl. *le;* E, 2), Via Sistina 72, R. from 3½, D. 3½-4½, pens. from 8½ fr.; H. Germania & Bellevue (Pl. *ge;* F, 2), Via Boncompagni 37, R. from 2½, pens. from 7 fr.; H. Flora (Pl. *fl;* F, 1), Via Veneto 95, R. 4-6, B. 1¼, peus. 9-12 fr.

Near the Piazza di Spagna: *H. d'Angleterre (Pl. *k;* D, 2), Via Bocca di Leoue 14, R. from 4, B. 1½, déj. 4, D. 6, pens. from 12 fr.; *H. Anglo-Américain (Pl. *t;* D, 2), Via Frattina 128, R. 3-5, B. 1¼, déj. 3, D. 4, pens. 9-14 fr.; H. d'Allemagne (Pl. *q;* D, 2), Via Condotti 88, R. 3½-7, B. 1, déj. 3, D. 4, peus. 8-14 fr.; H. des Nations (Pl. *nt;* D, 3), Via Bocca di Leone 68, R. 3½-4½, B. 1¼, déj. 3½, D. 4½, pens. 10-12 fr. — H. Bethell (Pl. *bl;* D, 1), Via Babuino 41, R. 3-6, B. 1¼, D. 4, pens. 8-15 fr.; Müller's H. Bavaria & Alibert (Pl. *ab;* D, 2), Vicolo Alibert 1-2, R. from 3, B. 1¼, D. 4½, pens. from 9 fr. (German); H. de Genève (Pl. *gn;* D, 3), Via della Vite 29.

Near the Railway Station (besides those above mentioned): *H. Michel (Pl. *mi;* G, 3), Via Torino 98, R. 5-20, B. 1½, déj. 4, D. 6, pens. 10-25 fr., frequented by Americans. — Second class: H. Liguria (Pl. *li;* G, 3), Via Cavour 23, R. 2-4, B. 1, D. 3, pens. 7-9 fr.; Alb. Genova (Pl. *go;* G, 3, 4), Via Principe Amedeo 11 c, corner of Via Cavour, R. 2½-3, B. 1, D. 3, pens. 8-9 fr.; Alb. Torino (Pl. *to;* G, 3), Via Principe Amedeo 8, R. 2-3, déj. 1½, D. 2½, pens. 6-7 fr.; Alb. Lago Maggiore (Pl. *lm;* G, 3), Via Cavour 17; Alb. Massimo d'Azeglio e Novara (Pl. *mn;* G, 3), Via Cavour 18, opposite the last, with restaurant.

In and near the lower part of the Via Nazionale: *Hôt. Laurati (l. *v;* E, 4), Via Nazionale 154, R. 4½-6, B. 1½, déj. 3½, D. 5, pens. 10-15 fr.; H. de la Paix & Helvetia (Pl. *ph;* E, 4), Via Nazionale 104, R. 4-5, B. 1½, déj. 3½, D. 4½, pens. from 9 fr.; H. Beau-Séjour (Pl. *be;* E, 4), by the Forum of Trajan, R. from 5, B. 1½, déj. 3½, D. 5, pens. 10-12 fr.

Nearer the centre of the city: *H. Minerva (Pl. *n;* D, 4), by Santa Maria sopra Minerva, R. from 5, B. 1½, déj. 4, D. 6, pens. from 12 fr.; *Modern Hotel (Pl. *mo;* D, 3), Corso Umberto I, corner of Via delle Muratte, with restaurant, R. from 5, B. 1½, D. 5 fr.; H. Marini (Pl. *m;* D, 3), Via del Tritone 17, R. 5-10, B. 1½, déj. 3½, D. 5, pens. 10-20 fr.; these three of the first class. — *H. de Milan (Pl. *w;* D, 3), Piazza di Monte Citorio 11, R. from 4, B. 1¼, déj. 3½, D. 5, pens. from 10 fr.; *H. National (Pl. *na;* D, 3), Piazza di Monte Citorio 130, R. 3½-4½, B. 1¼, déj. 3½, D. 4½, pens. 10-12 fr.; H. Campidoglio (Pl. *ak;* E, 4), Corso Umberto Primo 291, with restaurant, R. 3½-7, B. 1¼, déj. 3, D. 4, pens. 8-12 fr.; H. d'Orient (Pl. *o;* E, 3), Piazza Poli 7, near Piazza Colonna, with garden, R. 3-5, B. 1, D. 4, pens. 9-12 fr.

Hôtels Garnis. *Colonna* (Pl. *al;* D, 3), near Piazza Colonna, R. 3-4, B. 1¼ fr.; *H. Place Venise et du Monument*, Piazza Venezia 124 (Pl. D, E, 4), R. 4 fr.; *H. Cesàri-Palumbo* (Pl. *ac;* D, 3), Via di Pietra 89, with restaurant, R. 3-4, B. 1½ fr.; *H. Central* (Pl. *af;* D, 3), Via della Rosa 9, R. 3½-4½ fr.; *H. S. Chiara* (Pl. *ch;* D, 4), Via Santa Chiara 18; *H. Cavour* (Pl. *ag;* C, D, 4), Via S. Chiara 5. German: *Weser*, Via S. Nicolò da Tolentino 27 (Pl. F, 2), R. 2½-4 fr.; *Dubs*, Via Cavour 211[1] (Pl. F, 5), R. from 2 fr.; *Koerbs*, Via Sistina 149; *Fanny Zucca-Geyser*, Via del Quirinale 51[1] (Pl. E, F, 3), R. 2-3; *Teresa Friedrich*, Via della Vite 41 (Pl. D, E, 3), R. 2-3½ fr.

Pensions (comp. p. xvii). The following are patronized chiefly by English and Americans: *Dawes-Rose*, Via Sistina 57 (Pl. E, 3), 8-12 fr.; *Villa Ludovisi*, Via Liguria (Pl. F, 2), 8-10 fr.; *Hayden*, Piazza Poli 42 (Pl. E, 3), from 9 fr.; *Hurdle-Lomi*, Via del Tritone 36 (Pl. E, 3), 7-10 fr.; *Jaselli-Owen*, Piazza Barberini 12 (Pl. F, 3), 7-9 fr.; *Albion Pension (Miss Woodcock)*, Via Sicilia 164 (Pl. F, 2), 8-10 fr.; *Terminus*, Piazza delle Terme 47 (Pl. G, 3), 6-10 fr.; *Pens. des Anglais*, Piazza Barberini 5 (Pl. F, 3), from 7 fr.; *Schwabe*, Via Vittoria Colonna 11 (Pl. C, 2), 8-12 fr.; *Evans*, Via Poli 43 (Pl. C, 3), 6½-7 fr.; *Mrs. Dinnesen*, Vicolo delle Fiamme 19 (Pl. F, 2), 5-7 fr. — The following are more international: *Quisisana*, Via Venti Settembre 58 (Pl. C, 2), 9-13 fr. (closed in summer); *Hallier*, Via Fontanella di Borghese 48[3] (Pl. D, 3), from 8½ fr.; *Castellani-Stelzer*, Via Sistina 79 (Pl. E, 2), 8-12 fr.; *Boos*, Via del Quirinale 43 (Pl. E, F, 4, 3), 7-8 fr.; *Pecori*, Via del Quirinale 45[1] (Pl. E, F, 4, 3), 7-9 fr.; *Cosmopolis*, Via Boncompagni, 101[1] (Pl. F, G, 2), 8-12 fr.; *Kaiser*, Via Sallustiana 38 (Pl. F, G, 2), 7-9 fr.; *Rosada*, Via Aurora 43 (Pl. E, 2), 6-8 fr.; *Hannover*, Via Venti Settem. 4[2] (Pl. 5, 3; lift), 7-9 fr.; *Schmidt-Eckstein*, Piazza del Grillo 5 (Pl. E, 4), 6 fr.; *Lehmann*, Via Frattina 138 (Pl. D, 3), 6½-7½ fr.; *Martha Tea*, Via Sicilia 42 (Pl. F, G, 1), 6-9 fr.; *Lucarini*, Via Gregoriana 5 (Pl. E, 2), 6-7 fr.; *Marley*, Piazza di Monte Citorio 121 (Pl. D, 3), 6-8 fr.; *Canal-Suez*, Via Capo le Case 75 (Pl. E, 3), 7-8 fr.; *Alexandra*, Via Veneto 18 (Pl. F, 2), from 9 fr.; *Bella*, Via del Babuino 193 (Pl. D, 2), 7-8 fr.; *Les Roses*, Via Sardegna 149 (Pl. F, 1), 7-10 fr.; *Pinciana*, Via Veneto 64 (Pl. F, 2), 6-8 fr.; *Pirri*, Vicolo S. Nicolò da Tolentino 1b (Pl. F, 2), 8-10 fr.; *Comina*, Via degli Abruzzi 3 (Pl. F, 1, 2), 7-9 fr.; *Prati*, Via Boezio 10-12 (Pl. B, 2), from 8 fr.; *Girardet*, Piazza dell' Esquilino 12[4] (Pl. G, 4), 6-8 fr.; etc.

Cafés. *Peroni & Aragno* (C. Nazionale), Corso Umberto Primo 180-83, corner of Via delle Convertite (ladies' room, entrance No. 183); *Colonna*, Piazza Colonna, N.W. corner (Pl. D, 3); *Roma*, Corso Umberto Primo 134-36; *Faraglia*, Piazza Venezia (Pl. D, E, 4); *Castellino*, Via Nazionale 135 (Pl. F, 4, 3); *Spillmann*, Via Condotti 58 (Pl. D, 2). — **Confectioners.** *Ronzi e Singer*, corner of Via Corso Umberto Primo (No. 349) and Piazza Colonna; *Viano*, Corso Umberto Primo 96-98; *Strachan*, Via Condotti 20a (Pl. D, 2). — *Bars* in all the chief streets. — Tea Rooms, Piazza di Spagna 23; Via Condotti 20; *Charitas*, Corso Umberto Primo 5-9.

Restaurants (comp. p. xviii). Of the highest class, with French cuisine and corresponding charges, at the principal hotels above mentioned. Also: *Café Colonna*, *Café Roma*, and **Rest. San Carlo*, Piazza S. Carlo al Corso 120, corner of Via delle Carrozze (Pl. D, 2; closed in summer). — Trattorie, in the Italian style: *Concordia*, Via della Croce 81 and Via Mario de' Fiori 40 (Pl. D, 2); *Berardi*, Via della Croce 75 (Pl. D, 2; closed in summer); *Ranieri*, Via Mario dei Fiori 26 (Pl. D, 2; closed in summer); *Umberto Primo*, Via della Mercede 43-49, near the post-office (Pl. D, E, 3), with small garden; *Toscana*, Via del Nazareno 15 (Pl. E, 3); *Rist. dell' Esposizione*, Via Nazionale 213 (Pl. F, 4); *Cardinali*, Via Nazionale 246, near Piazza delle Terme (Pl. G, 3); *Regina*, Via Agostino Depretis 89 (Pl. F, G, 3, 4); *Benedetti*, Piazza delle Terme 51 (Pl. G, 3); *Le Venete*, Via Campo Marzio 69[1] (Pl. D, 3), with garden (Venetian cuisine); *Fagiano*, Via della Colonna 48-49, S.W. corner of Piazza Colonna (Pl. D, 3); *Bucci* (fish), Piazza delle Coppelle 54-58 (Pl. C, D, 3); *Nazionale & Tre Re*, Via del Seminario 109-112 and Via de' Pastini 120 (Pl. D, 4); *Rosetta*, Via Giustiniani 22 and Vicolo della Rosetta 1, nearly opp. the Pantheon (Pl. D, 4); *Jacobini*, Piazza di Pietra 64 (Pl. D, 3); *Castello dei Césari*, on the Aventine, Via S. Prisca 7 (Pl. E, 7), with fine view.

Birrerie (Munich and Pilsen beer): *Gambrinus-Halle Bavaria*, Corso Umberto Primo 392-4, opp. Café Peroni (Pl. D, 3); *Pilsner Urquell & Weihenstephan* (cold viands), Piazza SS. Apostoli 52-57 (Pl. E, 4) and Piazza S. Silvestro 78-80 (Pl. D, 3); *Albrecht*, Via S..n Giuseppe a Capo le Case 23 (Pl. E, 3); *Anglo-American Bar*, Corso Umberto Primo 328.

Wine at the Tuscan taverns and restaurants: *La Toscana*, Piazza Colonna 31 (Pl. D, 3); *Maroni*, Piazza in Lucina 33 (Pl. D, 3); *Tratt. Fiorentina*, Via Bocca di Leone 4-5 (Pl. D, 2). — Also at the *Osterie* or wine-shops: *L. de Angelis*, Piazza San Claudio 93 (Pl. D, 3); *Barile*, Via del Pozzetto, near San Silvestro (Pl. D, 3); *Goldkneipe*, Via della Croce 76 a (Pl. D, 2); *Pasquale*, Via di S. Andrea delle Fratte 9 (Pl. E, 3); *Attili*, Via del Tritone 88-9 (Pl. E, 3); *Pacifico Piperno*, Via Monte de' Cenci 9, by Pal. Cenci (Pl. D, 5).

Tobacco (comp. p. xx) at the *Spaccio Normale*, or shop of the Regia dei Tabacchi, Corso Umberto Primo 241, corner of Piazza Sciarra. Good imported cigars and tobacco also on sale.

Post & Telegraph Office (comp. p. xxii), Piazza San Silvestro (Pl. D, 3; also entered from Via della Vite), open from 8 a.m. to 9.30 p.m. *Poste Restante* letters ('ferma in posta') are delivered at windows for the different initials under the arcades in the court, on the right. Parcels are delivered at Via della Vite 37 (9-6). Letter-boxes red; the dark-green are for the city only.

Embassies and Consulates. There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court, Great Britain and the United States being the only great powers unrepresented at the Vatican. British Embassy, *Sir James Rennell Rodd*, Via Venti Settembre, near Porta Pia (Pl. G, 2); American Embassy, *Lloyd C. Griscom*, Piazza San Bernardo 16 (Pl. F, 3). — British Consulate: *C. Ceccarelli-Morgan*, consul, Via Condotti 20. American Consulate: *Chapman Coleman*, consul-general, Piazza San Bernardo 16; vice-consul general, *Homer W. Byington*.

Bankers. English: *Thos. Cook & Son*, Piazza di Spagna 1 B and Piazza delle Terme 54; *Sebasti & Reali*, Piazza di Spagna 20; *Roesler-Franz & Figli*, Via Condotti 20; *French, Lemon, & Co.*, Piazza di Spagna 49; *Plowden & Co.*, Piazza Santi Apostoli 53. — Italian: *Banca d'Italia*, Via Nazionale; *Banca Commerciale Italiana*, Via del Plebiscito 112; *Credito Italiano*, Piazza Santi Apostoli 49. — Money Changers in the Corso Umberto Primo, Via Condotti, at the Pantheon, etc.

Goods Agents. *American Express Co.*, Piazza Venezia; *A. Roesler-Franz & Figli* (see above); *Fratelli Gondrand*, Via della Mercede 5 and Corso Vitt. Emanuele 43; *C. Stein*, Piazza di Spagna 35-37.

Physicians. British and American: *Baldwin*, Via Gregoriana 25; *Thomson Bonar*, Via del Babuino 114; *William Bull* (phys. to American Embassy), Villino della Penne, Via Veneto 4 c; *Eyre*, Piazza di Spagna 31; *Fenwick*, Via Mario de' Fiori 3; *W. J. Gavigan*, Via del Babuino 99; *Sandison Brock* (phys. to British Embassy), Corso d'Italia 6; *Mary Flint Taylor* and *Ruth Bensusan*, Via Gregoriana 36.

Chemists: *James Evans*, Via Condotti 64-66; *Roberts & Co.*, Corso Umberto Primo 417; *Baker & Co.*, Piazza di Spagna 42 and Piazza delle Terme 92; *Wall*, Via S. Nicolò da Tolentino 1.

Sick Nurses may be obtained on application to the *English Blue Sisters* (Piccola Compagnia di Maria), Via Castelfidardo 45; or to *Miss Watson's Trained Nurses*, Via Palestro 42. — The *Anglo-American Nursing Home*, Via Nomentana 265, receives eight patients (two free), and also supplies sick-nurses for all parts of Italy.

Baths at the hotels; also at the *Istituto Kinesiterapico*, Via Plinio (Pl. B, 2; swimming-bath 1 fr., Turkish 5 fr.). — *Hair Dressers*, Via Condotti 11, P. di Spagna 58, Via del Babuino 102, Corso Umberto Primo 423, Via Nazionale 134, etc.

Shops (for Roman articles). — Antiquities: *Innocenti*, Via del Babuino 78; *Jandolo*, same street 92; *Knill*, same street 67; *Segre*, Piazza di Spagna 92; *Fiorentini*, same piazza 7-8; *Simonetti*, Via Vittoria Colonna 11.

Cameos & Gems: *Pianella*, Via Cola di Rienzo 1893 (Pl. B, 2); *Publio de' Felici*, Piazza di Spagna 98; *Tombini*, Piazza di Spagna 73-75; *Ciapponi*, Via Sistina 129; *Lanzi*, same street 10.

Copies of Ancient Bronzes and Marbles: *Nisini*, Via del Babuino 63; *Boschetti*, Via Condotti 73-4; *Röhrich*, Via Due Macelli 62; *Nelli*, Via del Babuino 61; *Rainaldi*, same street 83-4 and 128-31.

Goldsmiths: *A. Castellani*, Piazza di Trevi 86; *Rosetti*, Via del Babuino 118a; *E. Tombini*, Piazza di Spagna 73-5; *Negri* and *Fasoli*, same piazza 60 and 93-5; *Confalonieri*, Corso Umberto Primo 375; *Marchesini*, corner of Corso Umberto Primo and Via Condotti; *Boni*, Piazza San Carlo al Corso 444-5.

Mosaics: *Roccheggiani*, Via Condotti 12-15.

Roman Pearls: *Rey*, Via del Babuino 121-3; *Lacchini*, Piazza di Spagna 69; *Roman Pearl Palace* and *Roman Pearl Co. Ltd.*, Piazza di Spagna 61-62 and 30; *Roman Pearl Manufacturing Co.*, Via Condotti 80.

Roman Silks: *Leretti*, Piazza della Minerva 75; *Roman Silk Manufacturing Co.*, Piazza del Popolo 17.

Booksellers. *Loescher & Co.*, Corso Umberto Primo 307, entered from Via del Collegio Romano; *Spithöver*, Piazza di Spagna 84; *Pide*, Piazza di Spagna 1; *Modes*, Corso Umberto Primo 146.

Lending Libraries: *Piale's*, Piazza di Spagna 1; *Miss Wilson's*, same piazza 22, for recent English books and for works on Rome.

Photographs: *Alinari & Cook*, Corso Umberto Primo 137a; *Brogi*, same street 419; also at the booksellers.

Tramways (electric). Twenty lines, numbered 1 to 18, and two unnumbered. The chief centres are Piazza Venezia (Pl. D, E, 4; p. 227), Piazza San Silvestro (Pl. D, 3; p. 224), and Piazza delle Terme (Pl. G, 3; p. 213), besides the piazza adjoining the station (p. 213). Fares 5-25 c. Some lines vary their routes slightly, going and returning.

1. From the *Station* (*Staz. Termini*, by the Dogana; Pl. G, H, 3), by *Piazza delle Terme*, Via Nazionale, *Piazza Venezia*, Corso Vitt. Emanuele, and Borgo Nuovo, to *Piazza San Pietro* (Pl. A, 3; p. 269). — 2. From *Piazza San Silvestro*, by Via della Mercede, Via Ludovisi, Via Boncompagni, Via Goito, the Station (*Staz. Termini*, Pl. G, 3), Via Cavour, and Foro Traiano (Pl. E, 4; p. 253), to *Piazza Venezia*. — 3. From the *Station* (Pl. G, H, 3), by *Piazza delle Terme*, Via Nazionale, *Piazza Venezia*, Corso Vitt. Emanuele as far as Via di Torre Argentina (Pl. D,

4, 5; p. 235), then S. across the Ponte Garibaldi (Pl. C, 5; p. 293) to *Staz. Trastevere.* — 4. From *Piazza Venezia*, by Foro Traiano (Pl. E, 4; p. 253), Via Cavour, Via Giov. Lanza, and Via Merubana to Piazza San Giov. in Laterano (Pl. H, 6; p. 265) and *Porta San Giovanni* (Pl. I, 6, 7; p. 268). — 5. From *Piazza Venezia*, by Corso Vitt. Emanuele to Via di Torre Argentina, then S. nearly to Ponte Garibaldi (p. 293; No. 3), and by Lungotevere, Via della Marmorata, and Porta San Paolo (Pl. D, E, 8; p. 260), to *San Paolo fuori* (p. 303). — 6. From *Piazza Venezia*, by Corso Vitt. Emanuele, Piazza San Pietro, Prati di Castello (Pl. A, B, 1; p. 269), Via Marianna Dionigi, Lungotevere Prati, Ponte Umberto I (Pl. C, 3; p. 228), Via della Scrofa, and Via di Torre Argentina back to *Piazza Venezia.* — 7. As No. 6, reversed, but beginning with Piazza Grazioli (Pl. D, 4). — 8. From *Piazza San Silvestro*, by Via della Mercede, Via Ludovisi, Via Quintino Sella, Station (*Staz. Termini;* Pl. G, 3), Viale Principessa Margherita, Piazza S. Maria Maggiore (Pl. G, 4; p. 219), Via Carlo Alberto, Piazza Vitt. Emanuele (Pl. H, 4, 5; p. 221), Via Leopardi, Via Merulana, and Viale Manzoni, to *Porta San Giovanni* (Pl. I, 6, 7; p. 268). — 9. From *Piazza San Silvestro*, as No. 8, as far as Via Quintino Sella, then by Via Venti Settembre, straight through Porta Pia (Pl. H, 1; p. 299), to *Sant' Agnese fuori* (p. 299). — 10. From the *Station* (*Staz. Termini;* Pl. G, 3), by Viale Principessa Margherita, Via Gioberti, Via Carlo Alberto, Piazza Vitt. Emanuele (Pl. H, 4, 5; p. 221), and Via Principe Eugenio, to *Porta Maggiore* (Pl. K, 5; p. 222). — 11. From *Piazza San Silvestro*, by Via della Mercede, Via Due Macelli, Quirinal Tunnel (Pl. E, F, 3; p. 218), Via Nazionale, Via Agostino Depretis, and Piazza dell' Esquilino (Pl. G, 3, 4; p. 219), to *Piazza Vitt. Emanuele* (Pl. H, 4, 5; p. 221). — 12. From *Piazza della Cancelleria* (Pl. C, 4; p. 233), by Corso Vitt. Emanuele, *Piazza Venezia*, Foro Traiano (Pl. E, 4; p. 253), Via Cavour, Via Giov. Lanza, Piazza Vitt. Emanuele (Pl. H, 4, 5; p. 221), Via Lamarmora, and Arco di S. Bibbiana, to *Porta Tiburtina* (Pl. I, 4). — 13. From the *Policlinico* (Pl. I, 2), through Porta Pia (Pl. H, 1; p. 299), and by Via Venti Settembre, *Piazza delle Terme*, Via Nazionale, *Piazza Venezia*, Piazza della Rotonda (Pl. D, 4; p. 228), Via della Scrofa, and Via di Ripetta, to *Villa Umberto Primo* (outside Porta del Popolo (Pl. C, D, 1; p. 296). — 14. From the *Station* (*Staz. Termini*, Pl. G, H, 3), by *Piazza delle Terme*, Via Nazionale, Quirinal Tunnel (Pl. E, F, 3; p. 218), Via Due Macelli, Piazza di Spagna (Pl. D, E, 2; p. 210), Piazza del Popolo (Pl. C, D, 1; p. 208), Ponte Margherita (Pl. C, 1), and Via and Piazza Cola di Rienzo (Pl. B, 2), to *San Pietro in Vaticano* (Pl. A, 3; p. 269). — 15. From *Porta del Popolo* (Pl. C, D, 1; p. 296), by Via Flaminia, to the Ponte Milvio (p. 298). — 16. From *Piazza San Pietro* (Pl. A, 3; p. 269), same route as No. 14 as far as the Quirinal Tunnel, but in the reverse direction, then S. through Via degli Annibali, past the Colosseum (Pl. F, 5, 6; p. 250), and by the Via Labicana, to *Porta San Giovanni* (Pl. I, 6, 7; p. 268). — 17. From the *Station* (*Staz. Termini;* Pl. G, 3), by Via Cavour, and Foro Traiano (Pl. E, 4; p. 253), to *Piazza Venezia.* — 18. From *Piazza San Silvestro*, as No. 11, as far as the Via Nazionale, then straight across *Piazza delle Terme*, by the Station (*Staz. Termini;* Pl. G, H, 3), and Piazza dell' Indipendenza (Pl. H, 2, 3), to the *Policlinico* (Pl. I, 2). — Also: From *Piazza Venezia*, as No. 5, as far as the Via della Marmorata, then by Via Galvani to the *Quartiere Testaccio* (Pl. C, 8); and from the *Station* (*Staz. Termini;* Pl. G, H, 3), by Via and Porta S. Lorenzo (Pl. I, 4; p. 221), and Via Tiburtina, to the *Campo Verano* (p. 222).

Omnibuses. The more important are: 1. From *Porta del Popolo* (Pl. C, D, 1; p. 296), by Corso Umberto Primo (Pl. D, 1-4; p. 223; but in the afternoon through the side-streets to the E.), to *Piazza Venezia.* — 2. From *Piazza Venezia*, by Piazza del Gesù (Pl. D, 4), through side-streets, to Piazza Benedetto Cairoli (Pl. C, D, 5; p. 235), then across the Ponte Sisto (Pl. C, 5; p. 235), and by the Lungara (Pl. A, B, 3-5; p. 291) to *Piazza Scossacavalli* (Pl. A, 3).

Cabs *(vetture pubbliche):* Tariff for 1-2 pers. (each pers. more, 25 c.).

	Open Cab	Closed Cab	
	Day or night	Day	Night
Single Drive *(corsa ordinaria)* within the city-walls [but, in the direction of Porta S. Sebastiano, only to the crossing of Via S. Gregorio and Viale Aventino (Pl. F, 7); in the direction of the Aventine, only to Via della Greca (Pl. D, E, 7); beyond the Tiber, only to St. Peter's (Pl. A, 3), Salita S. Onofrio (Pl. A, 4), and Via Luciano Manara (Pl. B, C, 6)]	1 —	1.20	1.40
Special Drives *(corse speciali):* to the Pincio (p. 209), to Viale della Regina (Pl. I, 1), to Campo Verano near S. Lorenzo fnori (p. 222), to Porta S. Sebastiano (p. 263), to the Aventine (p. 258), beyond the Tiber to the Vatican Museum (p. 284), to Porta S. Pancrazio (p. 304), and also for a distance of $^1/_2$ kil. ($^1/_3$ M.) outside the gates	1.50	1.70	1.90
By Time *(ad ora):* in the city, per hour . .	2.25	2.50	3 —
Each additional $^1/_4$ hr.	— 55	— 65	— 75
Drives on the Pincio (p. 209), in the Villa Borghese (p. 296), in the Passeggiata Margherita (p. 295), also as far as 3 kilom. (about 2 M.) outside the gates (hargain advisable, especially outside Porta S. Sebastiano and Porta S. Pancrazio), per hour	3 —	3 —	3 —
Each $^1/_4$ hr. more	— 75	— 75	— 75

Small box or portmanteau 25 c., trunk 50 c. — Ordering cab from stand to house, 25 c. extra. — From Holy Thursday to Easter Sunday, for drives hy time, 50 c. above the tariff may be charged.

Carriages (at *Belli*, Via della Stelletta 5; *Ciocca*, Piazza San Claudio 95; *Palombi*, Via Bocca di Leone 42, etc.; the best at the hotels) about 30 (at the hotels up to 50) fr. a day, but charges vary with the season. Fee $^1/_{10}$th of the fare. — *Motors* and *Cycles*, see p. 296.

Theatres (comp. p. xxi). *Teatro Argentina* (T. Comunale; Pl. C, D, 4), Via di Torre Argentina; *T. Costanzi* (Pl. G, 3), Via Firenze; *T. Valle* (Pl. C, 4), S. of the Sapienza, dramas; *T. Drammatico Nazionale* (Pl. F, 4), Via Nazionale, by Pal. Colonna; *T. Quirino* (Pl. E, 4), Via delle Vergini, near Fontana Trevi. — Vocal Concerts: *Salone Margherita*, Via Due Macelli; *Olympia*, Via San Lorenzo in Lucina.

English Protestant Churches. *All Saints'*, Via Babuino 151; services at 8.30, 11, and 3; in summer 9 and 5. — *Trinity Church*, Piazza San Silvestro, opposite the Post Office; services at 11 and 3. — *American Episcopal Church of St. Paul*, Via Nazionale; services at 8.30, 10.45, and 4. — *Scottish Presbyterian Church*, Via Venti Settembre 7, near Quattro Fontane; services at 11 and 3. — *Methodist Episcopal Church*, Via Firenze 38. — *Wesleyan Methodist Church*, Via della Scrofa 64.

Sights (Galleries, Museums, etc.). The hours of admission change so often that it is impossible to guarantee the accuracy of the following data, nor are the notices in the newspapers reliable. Information may be obtained at the offices of the *Associazione Nazionale per il Movimento dei Forestieri*, Corso Umberto Primo 372-3, groundfloor of Pal. Verospi (p. 234).

A Fortnight's Visit. — 1st Day. Preliminary drive of 2-3 hrs.: Down Corso Umberto Primo to Piazza di Venezia; then to the Foro Traiano, and by Via Alessandrina and Via Bonella to the Forum Romanum; past the Colosseum, and by Via di S. Giovanni in Laterano to the Piazza of the church; then by Via Merulana, passing S. Maria Maggiore, Via Agostino

Time Table for Galleries, Museums, Excavations, Villas, Churches, etc.

The *State Collections* and the *Excavations* are closed on 1st, 6th, and 8th Jan. (comp. p. xx); on the last Sunday of Carnival; on Holy Thursday (Giovedì santo); Easter Sunday (Pasqua); Ascension Day (Ascensione); 1st Sunday in June (Constitution festival); Corpus Christi (Corpus Domini); 29th June (SS. Peter and Paul); 14th July (Garibaldi's birthday); 29th July (assassination of Humbert I.); 15th Aug. (Assunzione); 8th Sept. (Natività, of the Virgin); 20th Sept. (Entry of the Italians); 1st Nov. (All Saints' Day); 11th Nov. (King's birthday); 20th Nov. (Queen-dowager's birthday); 8th Dec. (Concezione); 25th Dec. (Natale, Christmas Day); also on Sundays during the elections. — The *Civic Collections* are only closed on 1st Jan., Easter Sunday, Constitution Day, 20th Sept., 1st Nov., and 25th Dec.; on other official holidays they are open till one. — The *Papal Collections* are closed on Sundays and holidays, in Passion Week from Holy Thursday onwards, on 9th Aug. (Pope's coronation), and on the last Thursday in Oct. — *Private Collections* closed as the papal, except on the two days last mentioned.

	Sun. and holidays	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Admission free, unless otherwise stated.
Barberini Gallery (p. 211)	—	10-5	10-5	10-5	10-5	10-5	10-5	1 fr.
Barracco, Museo (p. 234; civic)	—	—	10-2	—	—	10-2	—	1 fr.; Wed. and Sat., if Tues. and Frid. are holidays; closed 15 July to 1 Oct.
Borghese, Casino (p. 296; State)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	1 fr.; Sun. free; 1 Mar. to 31 Aug. 12-6, Sun. 10-1.
Capitoline Museum (p. 238; civic)	10-1	10-3	10-3	10-3	10-3	10-3	10-3	1 fr.; Sun. free (see p. 238).
Castello Sant' Angelo (p. 269; State)	10-4	10-4	10-4	10-4	10-4	10-4	10-4	1 fr.; Sun. free.
Caracalla, Terme (p. 261; State)	from 10 all day	from 9 all day	from 9 all day	from 9 all day	from 9 all day	from 9 all day	from 9 all day	As the Forum.
Catacombs, Calixtus, Domitilla (p. 301)								1 fr.
Colonna Gallery (p. 227)	—	—	10-3	—	10-3	—	10-3	1 fr.
Conservatori, Palace of (p. 240; civic)	10-1	10-3	10-3	10-3	10-3	10-3	10-3	1 fr.; Sun. free (see p. 240).
Corsini Gallery (p. 292; State)	10-1	9-3	9-3	9-3	9-3	9-3	9-3	1 fr.; Sun. free; 1 June to 30 Sept. 8-2; Sun. 10-1.
Doria-Pamphili Gallery (p. 226)	—	—	10-2	—	—	10-2	—	Closed July and Aug.
—, *Villa* (p. 304)	—	after 1	—	—	—	after 1	—	
Farnesina, Villa (p. 291)	—	10-3.30	—	10-3.30	—	10-3.30	—	1 fr.; also 1st and 15th of month; closed July-Sept. and on festivals.

	(Sun.)	(Mon.)	(Tues.)	(Wed.)	(Thurs.)	(Frid.)	(Sat.)	
Forum Romanum (p. 244; State)	from 10	from 10	from 10	from 10	from 10	from 10	from 10	1 fr.; Sun. free; 1 June to 20 Sept. 7-12 (Sun. 8-12) and after 3.
Galleria d'Arte Moderna (p. 218)	10-1	9-3	9-3	9-3	9-3	9-3	9-3	1 fr., Sun. free.
Lateran — Antiques (p. 266)	—	—	10-3	—	10-3	—	10-1	1 fr.; Sat. free; 1 June to 30 Sept. 9-1 (Ant., Sat. 9-12); 1st Sat. of month, Chris. M. 10-1 (1June to 30 Sept.9-12), but Ant. closed.
Lateran — Christian Museum and Paintings (p. 267)	—	10-3	—	10-3	—	10-3	—	
Museo Kircheriano (p. 225; State)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	1 fr., Sun. free.
— delle Terme (p. 214; State)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	1 fr., Sun. free.
Palatine (p. 254)	from 10	from 9	from 9	from 9	from 9	from 9	from 9	As the Forum.
St. Peter's, Dome of (p. 271)	—	8-11	8-11	8-11	8-11	8-11	8-11	Permesso, p. 284; Sat. free.
Rospigliosi-Pallavicini, Casino (p. 213)	—	—	—	9-3	—	—	9-3	
Vatican Collections (pp. 274-290) 1. Sistine Chapel, Raphael's Stanze, Picture Gallery . Raphael's Logge; Cappella di Niccolò V.	—	10-3	10-3	10-3	10-3	10-3	9-11.30	1 June to 1 Aug., 9-1 (Sat. 9-12).
2. Antique Sculptures	—	—	10-3	—	—	10-3	—	
Gabinetto delle Maschere	—	10-3	10-3	10-3	10-3	10-3	10-1	
Etruscan Museum	—	10-3	10-3	10-3	10-3	—	—	
Egyptian Museum, Appart. Borgia	—	10-3	—	—	10-3	—	—	1 fr.; 1 June to 30 Sept., 9-1.
Galleria dei Candelabri and Tapestries	—	—	10-3	—	—	10-3	—	
3. Library	—	—	—	10-3	—	—	—	
Villa di Papa Giulio (p. 298; State)	10-1	10-3	10-3	10-3	10-3	10-3	10-1	
		10-4	10-4	10-4	10-4	10-4	10-4	1 fr., Sun. free.

The Churches of *St. Peter* (p. 269), *San Giovanni in Laterano* (p. 264), *Santa Maria Maggiore* (p. 219), *San Paolo fuori* (p. 303), *San Lorenzo fuori* (p. 221), *Santa Croce in Gerusalemme* (p. 222), and *San Sebastiano* (p. 302) are open all day. The others are usually closed from 12 to 3. For admission to small and remote churches application has often to be made to the sacristan.

Depretis (Quattro Fontane), and Via Nazionale to Piazza Venezia; next by Corso Vittorio Emanuele to Via di Torre Argentina; by the latter to the Ponte Garibaldi; across that bridge to Trastevere, past S. Maria in Trastevere, and by the Lungara to Piazza di S. Pietro; lastly across the Ponte S. Angelo, and by Corso Vittorio Emanuele and Via Aracœli to the Piazza Aracœli at the foot of the Capitol, where the cab is dismissed. Ascend on foot to Piazza del Campidoglio (p. 237), visit the tower of the Senators' Palace (p. 237), the Capitoline Museum (p. 238), and the Forum Romanum (p. 244). Evening on the Pincio (p. 209).

2ND DAY. St. Peter's (p. 269); Antiques at the Vatican (p. 284); Walk from S. Onofrio (p. 291) through the Passeggiata Margherita (p. 295) to S. Pietro in Montorio (p. 294), and there await the sunset. Back by tramway No. 3, from Viale del Rè (Pl. C, 7, 6).

3RD DAY. Piazza Colonna (p. 224); Piazza di Pietra (p. 224); Pantheon (p. 228); S. Maria sopra Minerva (p. 229); Museo Kircheriano (p. 225); Galleria Doria-Pamphili (p. 226); Palatine (p. 254).

4TH DAY. Sistine Chapel (p. 274); Raphael's Stanze (p. 277) and Logge (p. 281; Tues and Frid. only); Paintings in the Vatican (p. 283). Tram to San Paolo Fuori (p. 303); return by the Pyramid of Cestius and walk across the Aventine (p. 258).

5TH DAY. Piazza del Quirinale (p. 212); Casino Rospigliosi-Pallavicini (on Wed. or Sat., p. 213); Fora of the Emperors (p. 252); S. Pietro in Vincoli (p. 222); Colosseum (p. 250); Arch of Constantine (p. 252).

6TH DAY. Piazza Navona (p. 230); S. Maria dell' Anima (p. 231); S. Maria della Pace (p. 231); S. Agostino (p. 232); Villa Borghese (Umberto I.), with its antiques and paintings (p. 296); S. Maria del Popolo (p. 208).

7TH DAY. Piazza Barberini (p. 211); S. Maria degli Angeli and Museo delle Terme (p. 214). — Tram to S. Agnese Fuori (p. 299).

8TH DAY. S. Clemente (p. 263); Lateran (Museum, Church, and Baptistery, pp. 264 et seq.); S. Maria Maggiore (p. 219) and S. Prassede (p. 220); tram (No. 12) to Porta Tiburtina; thence visit S. Lorenzo Fuori (p. 221).

9TH DAY. Gesù (p. 232); Cancelleria (p. 233) and Palazzo Farnese (p. 235); Galleria Nazionale (Corsini, p. 292); Villa Farnesina (p. 291; Mon., Wed., and Frid. only); S. Maria in Trastevere (p. 293); cross the Ponte Palatino (p. 267) to S. Maria in Cosmedin (p. 266); the two Temples (p. 258); Theatre of Marcellus (p. 236) and colonnade of Octavia (p. 236). Back by tramway No. 5.

10TH DAY. S. Maria in Aracœli (p. 242); collections in the Palace of the Conservatori (p. 240). Drive to the Thermæ of Caracalla (p. 261) and Via Appia (pp. 261, 300); Catacombs of St. Calixtus (p. 301).

Before adjusting each day's programme the sight-seer must of course consult the preceding time-table. Some of the above days may seem overfull, but omissions and modifications may easily be made. Cabs and trams should be used wherever possible, in order to save time and fatigue. Two or three days more should be devoted to revisiting the collections in the Vatican, the Capitol, and the museum of the Thermæ. Lastly, a day should be devoted to the Alban Mts. (p. 304), and another to Tivoli (p. 310), best perhaps on Sundays, when the collections are either closed or over-crowded.

Rome (Latin and Italian *Roma*), known even in antiquity as 'the Eternal City', once the metropolis of the ancient world, afterwards that of the spiritual empire of the popes, and since 1871 capital of the kingdom of Italy, is situated in an undulating volcanic plain extending from Capo Linaro to the Monte Circeo, about 85 M., and from the Apennines to the sea, 25 M. The *Tiber* (Ital. *Tévere*), the largest river in the Italian peninsula, intersects the city from N. to

S. in three great bends, about 65 yds. wide and 16-18 ft. deep. It is spanned by twelve bridges and an iron foot-bridge. The city proper lies on the left bank of the Tiber, where rise the famous 'Seven Hills' of ancient Rome: the *Capitoline* (165 ft.), *Quirinal* (170 ft.), *Viminal* (180 ft.), *Esquiline* (175 ft.), *Palatine* (165 ft.), *Aventine* (150 ft.), and *Caelius* (165 ft.). Deserted since then, these have only recently begun to be reoccupied. In the middle and later ages almost the only inhabited part of the city was the plain of the *Campus Martius*, extending between the river and the hills. The *Pincio* (165 ft.), to the N. of the Quirinal, and the hills on the right bank of the Tiber, the *Vatican* (197 ft.) and *Janiculum* (275 ft.), did not originally belong to the city, but ever since the time of Augustus they have been occupied by a populous suburb. — The POPULATION, which at the dawn of the 2nd cent., when the Roman empire was in its prime, was reckoned at a million, was only about 85,000 at the beginning of the 16th century. At the close of the papal rule in 1870 it amounted to 221,000, and according to the last census (1901) has increased to 424,943, including a garrison of 10,800 men and 40,000 inhab. of the Campagna. — The city-wall on the left bank, built in the 3rd cent. but often restored, is $9^1/_2$ M. long; that on the right bank dates from the time of Urban VIII. Since 1870 Rome has been fortified by a girdle of forts, about 30 M. in circuit.

The foundation of Rome is usually dated from B.C. 754 or 753, but the city may probably claim far greater antiquity. Its rapid growth is mainly attributable to its situation on the then navigable Tiber. The *Servian Wall*, ascribed to Servius Tullius, protected the city down to the time of the Punic wars. To the time of the ancient kingdom belong also the *Temple of Jupiter Capitolinus*, the *Circus Maximus*, between the Palatine and Aventine, the *Cloaca Maxima*, built to drain the forum, and the *Carcer Mamertinus*. After its destruction by the *Gauls* in 390 Rome was poorly rebuilt. The first aqueduct and the first paved road (*Aqua* and *Via Appia*) were due to *Appius Claudius* (312), and the first court of justice (*Basilica Porcia*) to *M. Porcius Cato*, in 184. Towards the close of the republic the palaces of the wealthy were growing more luxurious, but it was AUGUSTUS (B.C. 28-A.D. 14) who first entirely transformed the city. To his reign belong the first buildings in the Campus Martius, where the Vestibule of the *Pantheon*, the *Thermae of Agrippa*, the *Mausoleum*, the *Theatre of Marcellus*, and the *Colonnade of Octavia* are memorials of his dynasty. To the ancient Forum were added the magnificent *Forum of Augustus* with the *Temple of Mars*. On the Esquiline, till then a burial-ground, streets and villas sprang up. Augustus might well boast of having found Rome of brick and left it of marble, especially as solid building-materials were now more generally used. Admirable kiln-burnt bricks, and travertine from Tivoli, now took the place of the sun-

dried bricks hitherto used for ordinary buildings, while walls were encrusted with marbles from Carrara, Greece, and Africa. The great fire, instigated, it seems, by Nero in A.D. 64, which reduced the greater part of Rome to ashes, gave rise to the rebuilding of the houses in regular streets. From the Flavian Dynasty (69-96) date the *Colosseum*, the *Arch of Titus*, and many parts of the imperial palaces on the *Palatine*. Nerva (96-98) and Trajan (98-117) adorned their capital with the splendid fora named after them. Under the peaceful sway of their successors, Hadrian (117-138), from whom dates the superb dome of the *Pantheon*, Antoninus Pius (138-161), and Marcus Aurelius (161-180), Rome reached the zenith of her civic development. Then followed a brief period of inaction. But soon the assaults of the barbarians on the frontiers of the empire, growing ever more formidable, and the ceaseless internal revolutions and changes of rulers, brought about the inevitable fall. The dawn of the 3rd cent. saw indeed the erection of great buildings by Septimius Severus (193-211) and Caracalla (211-217), but it is significant that Aurelian (270-275) built a huge wall (p. 208) round the city, which for five centuries had never seen an enemy at its gates. The last emperors resident in Rome, Diocletian (284-305) and Constantine the Great (306-337), have also left monuments of their reigns in the imposing *Thermae* which they erected; but the removal of the seat of empire to Byzantium in 330 sealed the fate of the ancient imperial city.

As the Romans borrowed their forms of architectural decoration from the Greeks, so, from the close of the republican period onwards, they embellished their city, mistress of the world, with Greek statuary and reliefs. The classic types of Hellenistic art were repeated at Rome, at first by foreign, and afterwards by native artists, with modifications adapted to the period, especially for decorative purposes, while the most celebrated creations of Greek sculptors were copied in bronze and marble. Antique originals (such as the tomb-reliefs in the Capitoline Museum and the Villa Albani) are indeed rare, yet the copies convey some idea of the masterpieces executed in the golden prime of statuary. *Phidias*, the greatest sculptor of antiquity, is only represented in Italy by a clumsy copy of his Athena Parthenos (p. 218); but the originals of other works may be traced to the select circle of his pupils (p. 214), while the 'Doryphorus', the most famous work of his contemporary *Polycletus*, survives in several copies. Polycletus is admired for the harmonious proportions of his figures; but the Attic *Myron* was the first sculptor to portray natural life in motion, as, for example, in his wonderful 'Discobolus' (p. 285). The spirit of a somewhat remoter past animates the 'Thorn Extractor' of the Capitol (p. 241) and the 'Racing Girl' of the Vatican (p. 285). After the Peloponnesian wars arose other masters who excelled in portraying emotional and sensuous forms, and who are not unknown in Rome. Copies of the 'Aphrodite' and the celebrated 'Resting Satyr' of *Praxiteles* are to be found in the Roman collections (pp. 238, 290). To him or to *Scopas* was attributed the group of 'Niobe' (p. 147), to which the beautiful female figure in the Museo Chiaramonti (p. 289) belonged. *Lysippus*, the first sculptor of the time of Alexander the Great, executed the 'Apoxyomenos' (p. 290), and his pupil *Eutychides* the 'Antiochia' in the Vatican (p. 285). After the decline of art in Hellas proper there arose the new schools of the Hellenistic period, of which the *Alexandrian*

School is represented by the 'Nile' in the Braccio Nuovo (p. 290), the *Pergamenian School* by the 'Gauls' in the Capitol and the Museo Boncompagni (pp. 238, 217), and the *Rhodian School* by the 'Laocoon' (p. 288). Other characteristic works of the Alexandrian period are the Boncompagni 'Medusa' (p. 218) and the two reliefs in the room of the imperial busts in the Capitoline Museum (p. 239). Great excellence was attained in that period by the Roman sculptors in portraiture, a branch of art borrowed from the Etruscans, which flourished even during the period of decline. — Excellent specimens of the art of painting in the Augustan age were found in the House of Livia (p. 255) and in the Farnesina gardens (p. 214). — The power of Greek art having failed after its transference to Rome, *Pasiteles* founded an eclectic school, modelled on the severer style of the past (thus Orestes and Electra, p. 218; somewhat later, Juno Ludovisi, p. 218); and, similarly, the artists of Hadrian's time were still inspired by the earlier Greek masters. On the other hand the virile self-consciousness of that period asserts itself in the reliefs in honour of Roman victories (*Arch of Titus, Trajan's Column*, etc.). Lastly, the mechanical and conventional art of the imperial epoch has crowded the museums with figures of gods and heroes which entirely lack originality; and in particular the sarcophagi of the dead were lavishly and piously embellished with reliefs of scenes from Greek mythology.

Christianity, which gained its first converts at Rome in the middle of the 1st cent., continued, despite repeated attempts to suppress it in the 3rd cent., culminating in Diocletian's persecution in 303, to maintain itself against the political forces arrayed against it by a declining paganism. In 313 an edict of Constantine the Great proclaimed equal rights for all religions; in 382, in spite of the vehement opposition of the Roman aristocracy, the altar of Victoria was removed from the senate-hall; and in 408 the ancient religion was deprived by a law of Honorius of all its temporal possessions. Hence the beginning of a new period in the history of the city. The temples were destroyed, and their columns and other materials used in the erection of Christian basilicas. At a later period the temples themselves were often converted into churches, which increased rapidly in number. At a very early period Rome possessed 28 parish-churches *(tituli)* besides 5 patriarchal churches, presided over by the pope, and forming a community to which all believers throughout the world were considered to belong. These five were *San Giovanni in Laterano, San Pietro, San Paolo, San Lorenzo,* and *Santa Maria Maggiore;* besides which, *Santa Croce in Gerusalemme* and *San Sebastiano,* erected over the catacombs of the Via Appia, enjoyed special veneration. These were the 'Seven Churches of Rome', to which pilgrims flocked from every part of western Christendom. These and other churches were adorned with mosaics, with bright, inlaid choir-screens and pulpits (Cosmato work), with metal candelabra and crucifixes, and frequently with mural paintings; and this style of decoration remained long unchanged. But the decline in secular art led to the degeneration of Christian art into the rudest and most primitive of styles.

The depopulation of the Roman Campagna proceeded apace in the 4th cent., and malaria extended its baneful sway from the coast

into the interior. The barbarian irruptions aggravated the misery of the people, and Rome was twice pillaged: in 410 by the Goths under Alaric, and in 455 by the Vandals under Geiserie. The tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity, alone saved the city from total destruction. The transformation of Pagan into Christian Rome was accompanied by the gradual development of the Papacy into the supreme spritual power in the West. Leo the Great (440-461) and Gregory the Great (590-604) may be regarded as the chief authors of this policy. In 727 the Longobard king *Luitprand* presented Sutri, which had been captured by him, to the pope, and thus laid the foundation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* repaired to Italy and put an end to the Lombard supremacy. It is not known whether that monarch actually fulfilled his promise of making over the Exarchate of Ravenna and the other coast-towns to the successor of St. Peter, but the temporal power of the popes and their supremacy at Rome certainly date from that period. On Christmas Day, 800, *Charlemagne* was crowned by Leo III. (795-846), and the 'Holy Roman Empire' was inaugurated. On that day begins the mediæval history of Rome.

Leo IV. (847-855) enclosed the Vatican quarter and St. Peter's with a wall, and erected other useful structures, but the ravages of the Saracens prevented further progress. These enemies were at length subdued by John X. (914-928), but the city was repeatedly besieged and captured by German armies during the contest for imperial ascendency. Internal feuds meanwhile converted the city into a number of fortified quarters with castellated houses, for which the old buildings supplied bricks and mortar.

The increasing civic and national troubles caused Clement V. (1305-16) to transfer the papal Curia to Avignon in 1309, where it remained till 1377. Meanwhile Rome was governed by Guelphs or Ghibellines, Neapolitans or Germans, Orsinis or Colonnas, and for a short time *Cola di Rienzo* (1347) even succeeded in restoring the ancient republic. This period of misery reduced the population to less than 20,000 souls.

The return of Gregory XI. (1370-78) to Rome in 1377 marks the dawn of a happier era. After the close of the papal schism (1378-1417) vast sums of money flowed into the papal coffers from the whole of Western Christendom, and the great revival or 'Renaissance' of art and science found great encouragement at the papal court. In particular Nicholas V. (1447-55) vied with the Medici (p. 137) in his munificent patronage of humanistic learning and of art and science. He and his successors Paul II. (1464-71) and Sixtus IV. (1471-84) invited many eminent artists to Rome, the architects *Baccio Pontelli* and *Meo (Amadeo) del Caprina*, and the

painters *Sandro Botticelli, Filippino Lippi, Domenico Ghirlandaio, Cosimo Rosselli, Luca Signorelli, Perugino,* and *Pinturicchio;* while the skill of the Tuscan sculptors is evidenced in the Roman churches by numerous monuments of cardinals and other dignitaries. But Rome did not as yet surpass the other capitals of Italy as a centre of art. At length, under Julius II. (1503-13), begins the golden age of Roman art; for to him belongs the glory of having attracted to Rome the three great masters of the cinquecento (16th cent.), *Bramante, Michael Angelo,* and *Raphael,* in whom the art of the Renaissance culminates. To his successor Leo X. (1513-22), of the house of Medici, he left a splendid heritage, which Leo was careful to improve. To this period belong *Giulio Romano,* foremost of Raphael's pupils, and the architects *Baldassare Peruzzi* and *Antonio da Sangallo the Younger.*

With the sack of Rome ('Sacco di Roma') by the troops of Charles of Bourbon in 1527, her golden prime came to an end. From this disaster she recovered slowly, but at length, under Sixtus V. (1585-90), architecture entered on a new and brilliant period of activity. This was the period of the Baroque style, begun two decades earlier by *Vignola,* who built the church of the Jesuits at Rome (1568). The chief Roman architects in this style are *Lorenzo Bernini* of Naples, also a sculptor and the most influential artist of his time, *Carlo Maderna, Francesco Borromini, Domenico Fontana,* and *Carlo Rainaldi.* To them are due those great churches and palaces whose noble proportions and picturesque appearance are characteristic of the architecture of Rome down to the close of the papal government. The same ostentatious spirit that inspired them is reflected in other branches of art. In painting, however, there were two schools, the naturalistic *(Michelangelo da Caravaggio)* and the eclectic *(Annibale Caracci, Domenichino, Guido Reni,* and others), in marked antagonism.

Rome continued, however, to be the art-emporium of Europe. The creations of antiquity and the Renaissance gathered there, the sublimity of her monuments, and the picturesqueness of the environs, made the Eternal City a veritable university of art for all nations. French artists have at different epochs looked to Rome for inspiration, while early in the 19th cent. *Carstens, Overbeck,* and *Cornelius* founded the German classical school of painting under the same influences. Modern art has now, however, emancipated itself from the leadership of Rome.

I. Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline.

While the *Pincio,* the northernmost hill in modern Rome, was anciently covered with gardens only, the *Quirinal,* adjoining it on the S.E., is connected with the earliest traditions of Rome. On the Quirinal lay the

Sabine settlement whose union with that on the Palatine formed the city of Rome. The *Servian Wall* (p. 203) skirted the N.W. side of the Quirinal, and then turned S.E. and E. behind the Baths of Diocletian and the railway-station, enclosing, besides the Quirinal, the *Viminal* (to the S.E.) and part of the *Esquiline*. Aurelian's wall (p. 204) was the first to include the Pincio. In the middle ages this quarter was thinly peopled and formed a single region only, consisting chiefly of vineyards and arable land. In the latter half of the 16th cent. Pius IV. laid out the street from the Piazza del Quirinale to Porta Pia, which is crossed by the main street made by Sixtus V., leading from the Pincio to Santa Maria Maggiore. But the erection of the city into the capital of Italy in 1870 gave a strong impulse to building enterprise, and this quarter has since assumed an entirely new appearance.

a. Porta and Piazza del Popolo. Monte Pincio. Piazza di Spagna.

The **Porta del Popolo** (Pl. C, D, 1), the N. gate of Rome, by which most travellers entered Rome before the opening of the railways, was built in 1562 by *Vignola*, and completed in the interior by *Bernini* in 1655. The side-passages were added in 1878. — Outside the gate, on the right, is the Villa Borghese (Umberto Primo), see p. 296.

Within the gate lies the Piazza del Popolo (Pl. C, D, 1), bounded on the E. and W. sides by arcades with groups of statues, on the N. by the church of S. Maria del Popolo, and on the S. by the churches of *Santa Maria in Monte Santo* and *Santa Maria dei Miracoli*, built at the end of the 17th cent., one on each side of the Corso (p. 223). In the centre rises an *Obelisk* (78 ft. in height; with pedestal and cross, 117 ft.), brought by Emp. Augustus from Egypt and placed in the Circus Maximus, and erected here in 1589. — Tramways in Via del Babuino (Nos. 14, 16) and Via di Ripetta (No. 13), see p. 198; omnibus through the Corso, p. 198.

The church of ***Santa Maria del Popolo** (Pl. D, 1), founded in 1099, re-erected in 1472-77, was entirely remodelled in the interior by *Bernini* in the baroque style in 1655. It contains many treasures of art, particularly monuments of the 15th cent. (Sacristan shows choir and chapels; $^1/_2$ fr.)

Right Aisle. 1st and 3rd Chapels: paintings by *Pinturicchio*. — Left Aisle. The *2nd Chapel (Capp. Chigi) was built under the direction of *Raphael* for Agostino Chigi (p. 291): on the vaulting of the dome are mosaics by Luigi della Pace (1516), from *Raphael's* cartoons; between the symbols of the planets, God the Father; Nativity of the Virgin (over the altar), by *Sebastiano del Piombo;* bronze relief, Christ and the Samaritan Woman, by *Lorenzetto;* in the niches, four statues of prophets: by the altar (left) Jonah, designed by *Raphael*, and (right) Elijah, by *Lorenzetto;* at the entrance, (left) Daniel, by *Bernini*, and (right) Habakkuk, by *Algardi*.

Choir: *Ceiling-frescoes by *Pinturicchio* (1508-9): Coronation of the Virgin, the Four Evangelists, and Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine, in excellent preservation, and long admired for the skilful employment of space. Below are the *Tombs of the cardinals Girol. Basso della Rovere and Ascanio Sforza, by *And. Sansovino*,

erected by order of Julius II. (1505-7). The same pope caused the two fine stained-glass windows to be executed by *Guillaume de Marcillat*.

Connected with the church there was formerly an Augustinian monastery, in which Luther lodged in 1511, but since almost entirely removed.

The approaches to the Pincio ascend past the arcaded wall on the E. side. In the first round space are two granite columns from the Temple of Venus and Roma (p. 250), with modern prows of ships. Halfway up are an antique granite basin, with a fountain, and an *Equestrian Statue of Victor Emmanuel II.*, under a loggia (1878).

The ***Pincio** (Pl. D, 1), the *collis hortorum* of the ancients (p. 207), was called *Mons Pincius* from a palace of the Pincii, an influential family of the later empire. The beautiful grounds were laid out during the Napoleonic period (1809-14). Along the walks are placed busts of famous Italians. Near the S. exit are the bronze monument of the brothers *Cairoli*, who fell in the battles near Rome in 1867 and 1870, by Ercole Rosa, and a memorial of Galileo, who was imprisoned by the Inquisition in the Villa Medici (see below) in 1630-33. The *Obelisk* in the centre, by the café, is from the tomb of Antinous where it had been erected by Hadrian. In the E. prolongation of the Viale dell' Obelisco a viaduct opened in 1908 leads to the Villa Borghese (p. 296). The terrace (150 ft.) on the W. side of the Pincio, above the Piazza del Popolo, commands a famous *View, impaired by modern building, but still embracing the huge and fascinating dome of St. Peter's. To the right of the Vatican we see Monte Mario, planted with cypresses, and to the left the pines on the Janiculum (Passeggiata Margherita). In the foreground, on the Tiber, which is not itself visible, rises the Castle of St. Angelo. Among the buildings on this side of the river we observe, to the left, the domed churches of San Carlo al Corso and (in the distance) San Carlo ai Catinari, between which we see the flat dome of the Pantheon. On the horizon appear the bare N. side of Santa Maria in Aracœli and the colonnade of the Victor Emmanuel monument on the Capitol, to the right of which is the upper part of the Marcus Aurelius column in Piazza Colonna. On the left are the Palatine and the royal palace on the Quirinal. — The Pincio is a favourite evening resort of both natives and foreigners, and high-life appears in its carriages with liveried servants. Prominent among pedestrians is the sacerdotal element. The seminarists wear black gowns marked with distinctive colours; the Germans and Hungarians are robed in red. A military band plays here on Sun., Tues., Thurs., and Sat. for two hours before sunset. The gates are closed an hour after Ave Maria.

Leaving the Pincio by the S. gate, we enter an avenue of evergreen-oaks in front of the **Villa Medici** (Pl. D, E, 1, 2), and by the fountain obtain a fine view of St. Peter's. The villa, dating from the second half of the 16th cent., has been the seat of the French

Academy of Art since 1803. (Entrance to the garden by the iron gate, or from the house by the stairs on the right; open Wed. and Sat. 9-12 and 2-5; at other times on payment of a fee; closed in summer.)

The street ends in the Piazza della Trinità (Pl. E, 2), adorned with an *Obelisk*, in which rises the conspicuous church of **Santissima Trinità de' Monti,** with its two towers, restored in 1816 by Louis XVIII. of France. The church belongs to the adjacent convent of the Dames du Sacré Cœur, and contains a large altar-fresco of the Descent from the Cross by Daniele da Volterra, which has survived the restoration. — To the S. E. from the piazza run the broad Via Sistina (p. 211), on the left, and the Via Gregoriana on the right, while in front of us the *Scala di Spagna*, built in 1721-25, with its picturesque parapets and steps, descends to the Piazza di Spagna. On and near the steps are frequently seen the picturesquely costumed peasants that serve as artists' models. At the foot of the steps, on the left, is the house where *John Keats* died in 1821.

The Piazza di Spagna (Pl. D, E, 2; 80 ft.) is regarded as the centre of the strangers' quarter, but is now partly superseded by the hill-quarter of the city with its new buildings. At the foot of the steps (where tramways Nos. 14 and 16 cross) rises the fountain of *La Barcaccia* (bark) by Bernini, shaped like a war-vessel. A little to the N. E., by the Hôt. de Londres, at the end of the Vicolo del Bottino, is a lift (*ascensore;* up 10, down 5 c.) ascending to the Pincio, its exit being to the W. of SS. Trinità. Opposite the steps, a little to the left, begins the *Via Condotti*, with its jewellers' and other shops, leading to the Corso Umberto Primo. To the N. W. the *Via del Babuino* (p. 228) leads to the Piazza del Popolo. To the S. E. runs the *Via Due Macelli*, continued by a tunnel (p. 218), to the Via Nazionale. — In the S. prolongation of the Piazza di Spagna rises, on the right, the *Palazzo di Spagna,* which has been the seat of the Spanish Embassy to the Curia since the 17th cent. In front of it stands the *Column of the Immacolata*, erected in 1854, in memory of the doctrine of the immaculate conception. Adjacent, on the E., is the small Piazza Mignanelli (Pl. E, 2), where the omnibus to St. Peter's stops. — To the S. is the *Collegio di Propaganda Fide* (Pl. E, 2), founded in 1622 for the propagation of the Roman Catholic faith, where pupils of many nationalities are educated as missionaries.

We follow the Via di Propaganda, passing the domed church of *Sant' Andrea delle Fratte* (Pl. E, 3), and the Via del Nazareno (Pl. E, 3) to the Via del Tritone (p. 224). Beyond the latter, further S., the Via della Stamperia brings us to the Piazza di Trevi, where the ***Fontana di Trevi** (Pl. E, 3), built in 1735-62 against the end of the Pal. Poli, the grandest of the Roman public fountains,

yields its excellent water. In the central niche is a figure of Neptune by *Pietro Bracci;* in the side-niches are Health and Fertility; in front is a large and deep basin. — The street opposite leads S. to the Piazza and Via Pilotta, where the entrance to the *Galleria Colonna* (p. 227) is situated.

b. Via Sistina. The Ludovisi Quarter. Quattro Fontane. Via Venti Settembre and Piazza del Quirinale.

The Via Sistina (Pl. E, 2, 3; p. 210) descends S.E. into the hollow between the Pincio and the Quirinal, passes the Piazza Barberini, then, with its continuation the Via Quattro Fontane (see below), crosses the hills of the Quirinal and the Viminal, and ends on the Esquiline at the church of Santa Maria Maggiore (p. 219), which is a conspicuous object from the higher points on this line of streets.

At the point where the Via Sistina, Via Quattro Fontane, and Via del Tritone (p. 224) converge lies the Piazza Barberini (Pl. F, 3), adorned with the ***Fontana del Tritone,** by *Bernini*, with a Triton blowing a conch. — In the quarter sloping upwards to the N. we note the church of *Santa Maria della Concezione* (Pl. F, 2), or *dei Cappuccini*, of 1624, with a St. Michael by Guido Reni (1st chapel, right) and some curious subterranean burial-chapels; also, in the Via Véneto (Pl. F, 2), the *Pal. Margherita*, built in 1886-90, the residence of the Queen-dowager Margherita. In a side-street behind it is the *Casino dell' Aurora*, the sole remnant of the *Villa Ludovisi*, the grounds of which were divided up in 1885. Here in ancient times lay the gardens of Sallust. At the N. end of the Via Veneto is the Porta Pinciana (p. 296).

Following the Via Quattro Fontane (Pl. F, 3) from the Piazza Barberini, we reach, at the corner on the left, the —

Palazzo Barberini (Pl. F, 3), a handsome late-Renaissance building begun by *Maderna* in 1624, and completed by *Bernini* in the baroque style, now occupied in part by the Spanish Embassy to the Italian government. The garden in front contains a marble *Statue of Thorvaldsen*, erected here, near his studio, by his pupils and friends in 1874 (original at Copenhagen).

The **Galleria Barberini** (entered from the garden; adm. see p. 200), contains, in Room II, a beautiful ancient Greek statue representing a suppliant at an altar; 54. *Andrea del Sarto*, Holy Family. — Room III: 69. *Justus van Ghent*, Federico di Montefeltro; 90. *Dürer*, Christ among the Scribes, painted in six days at Venice (1506), unpleasing with its crowd of strongly marked types; 80. *Raphael*, Portrait of the so-called Fornarina, so often copied, sadly injured. — Room IV: 118. *Guido Reni (?)*, Supposed portrait of Beatrice Cenci, executed in 1599 for the murder of her execrable father; 123. 'La Schiava', by an imitator of *Palma Vecchio;* 134. *Claude Lorrain*, Sea-piece.

The Via Quattro Fontane ascends the Quirinal. At the top of the

hill, where the Via Venti Settembre diverges to te left and the Via del Quirinale to the right, are the *Quattro Fontane* (Pl. F, 3), after which the street is named. To the right is the small chureh of *San Carlo*, in an extravagant baroque style. — Farther on, beyond the Via Nazionale, the Via Quattro Fontane is continued by the Via Agostino Depretis (S. Maria Maggiore, see p. 219).

The Via Venti Settembre (Pl. F, 3, G, 2; tramways Nos. 2, 8, 9, & 13, see pp. 197, 198), conneeting the Quirinal with the Porta Pia, derives its name from the entry of the Italian troops on 20th Sept. 1870. The first house on the right is the *Pal. Albani*, built by Dom. Fontana in 1600, afterwards inhabited by Cardinal Al. Albani (d. 1779), the patron of Winckelmann, the famous German antiquarian. Farther on, to the right, are the *War Office* (1888), and then the round chureh of *San Bernardo* (Pl. G, 3), originally a corner-hall of the Thermæ of Diocletian (p. 214); on the left the churches of *Santa Susanna* and *Santa Maria della Vittoria* (Pl. F, G, 2), both of the 17th cent.; lastly, on the right, the fountain of the *Acqua Felice*, ereeted in 1585-7 by Dom. Fontana and adorned with sculptures, and the *Ministry of Finance*, in front of which is a statue of Quint. Sella (d. 1884), minister of finance, by Ferrari. — Porta Pia, see p. 299. To the right, just inside the gate, is the *British Embassy*, in the old Villa Torlonia (Pl. H, 2).

From the Quattro Fontane (see above) the Via del Quirinale (Pl. F, 3) leads S.W., passing (right) the offiees of the royal palace, and (left) the church of *Sant' Andrea*, built by Bernini in 1678, and a small public garden with a statue of King *Carlo Alberto* (p. 45), to the Piazza del Quirinale (Pl. E, 4). In the centre are a *Fountain* with an antique granite basin, an *Obelisk* brought here from the Mausoleum of Augustus (p. 223), and the two ***Horse Tamers**, a group in marble, 18 ft. high, dating from the imperial age. They stood in front of the Thermæ of Constantine (p. 213), and still occupy their old site. The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis*, were added later. — From the N.W. side of the piazza, where the Via della Dataria and a flight of steps deseend (not far from the Fontana di Trevi, p. 210), we have a fine view of the city with the dome of St. Peter's in the background.

The royal **Palazzo del Quirinale** (Pl. E, 3), begun in 1574 by *Fl. Ponzio*, and afterwards extended by *Dom. Fontana*, *Bernini*, and *Ferd. Fuga*, was once occupied by the popes in summer for the sake of its healthy air. Since 1870 it has been the residence of the king, during whose presence the greater part of it is inaccessible.

Visitors (Sun. and Thurs. 1-4) must obtain a permesso at the 'Ministero della Real Casa', Via del Quirinale 30 (1st floor; 10-11.30 a. m.). On the staircase is a fresco by *Melozzo da Forlì*, built into the wall, representing Christ in glory. At the top of the staircase visitors enter their names in a book, and obtain an attendant (no fee). Of special interest are the Car-

PELLA PAOLINA, erected by *Carlo Maderna*, decorated with gilded stucco-work and tapestry of the 18th cent.; the DRAWING ROOMS and RECEPTION ROOMS, in one of which a ceiling-painting by *Overbeck* commemorates the flight of Pius IX. to Gaéta in 1848 (Christ eluding the Jews who endeavoured to cast him over a precipice); and the ROYAL GUEST CHAMBERS. The audience-chamber contains a cast of *Thorvaldsen's* Procession of Alexander, ordered by Napoleon I. for this saloon (p. 21).

On the E. side of the piazza is the *Pal. della Consulta* (Pl. E, 4), formerly containing the offices of the papal administration, and now those of the royal ministry of the interior. — In the Via del Quirinale, on the left, further on, is the **Palazzo Rospigliosi** (Pl. E, 4), erected in 1603 on the ruins of the Thermæ of Constantine. The *Casino* belonging to it contains the *Galleria Rospigliosi-Pallavicini*. Entrance from the court, by the 'Galleria' door on the left, and up the steps (adm., p. 201).

On the outside of the Casino wall are several good ancient sarcophagus reliefs. A door on the right leads into the principal hall, containing a famous *Ceiling-painting by *Guido Reni:* Aurora strewing flowers before the chariot of the sun-god, who is surrounded by dancing Horæ; the master's finest work, executed about 1609. The colouring deserves special notice; the golden halo around the figure of Apollo is gradually shaded off to bluish and greenish white. Opposite the entrance is a mirror, in which the painting is conveniently inspected. Right wall: 27. *Van Dyck*, Portrait. In the room on the right: left wall, 36. *Lorenzo Lotto*, Triumph of Chastity; right wall, 52. *Luca Signorelli*, Holy Family. The room to the left contains minor works.

At the S. end of the Via del Quirinale is the Via Nazionale (p. 218).

c. From the Piazza delle Terme by the Via Nazionale to Piazza Venezia.

The PIAZZA DELLE TERME (Pl. G, 3), with its high fountain illuminated at night and adorned with groups in bronze by M. Rutelli (1900), occupies the W. court of the *Thermae of Diocletian*, the most extensive baths in ancient Rome, built early in the 4th cent. Their area formed a square of over 380 yds. each way. The main building, as in the Thermæ of Caracalla (p. 261), was surrounded by spacious courts, and is still well preserved. The direction of the outer enclosure is indicated on the Plan (p. 194) by dotted lines. The W. court had a great apse ('exedra'), the semicircular form of which is preserved in the arrangement of the new buildings at the entrance of the Via Nazionale (p. 218), and round domed buildings at the corners (comp. p. 212, S. Bernardo). The S.E. court is now the PIAZZA DEI CINQUECENTO, with the Railway Station (*Stazione di Termini;* Pl. G, H, 3), which, however, lies beyond the precincts of the Thermæ. In front of the station rises a small antique obelisk, utilized as a monument to the 500 Italian soldiers who fell at Dogáli in Abyssinia in 1886. — In both piazzas there are many converging and crossing tramways (p. 197).

By order of Pius IV. *Michael Angelo* converted the central building of the Thermæ into a Carthusian Convent. The large vaulted Tepidarium was transformed in 1563-66 into the church of **Santa Maria degli Angeli** (Pl. G, 3), with its entrance on the S. side. In 1749 *Vanvitelli* disfigured the church by making a transept of the nave, and transferring the entrance to the W. side, for which a new façade is now projected. From the Piazza delle Terme we first enter a small round vestibule, the walls of which are ancient. From a passage containing a colossal statue of St. Bruno, the founder of the Carthusian order, by Houdon, we next enter the imposing transept. The pictures, of the end of the 16th, of the 17th and 18th cent., were mostly brought from St. Peter's (comp. p. 281).

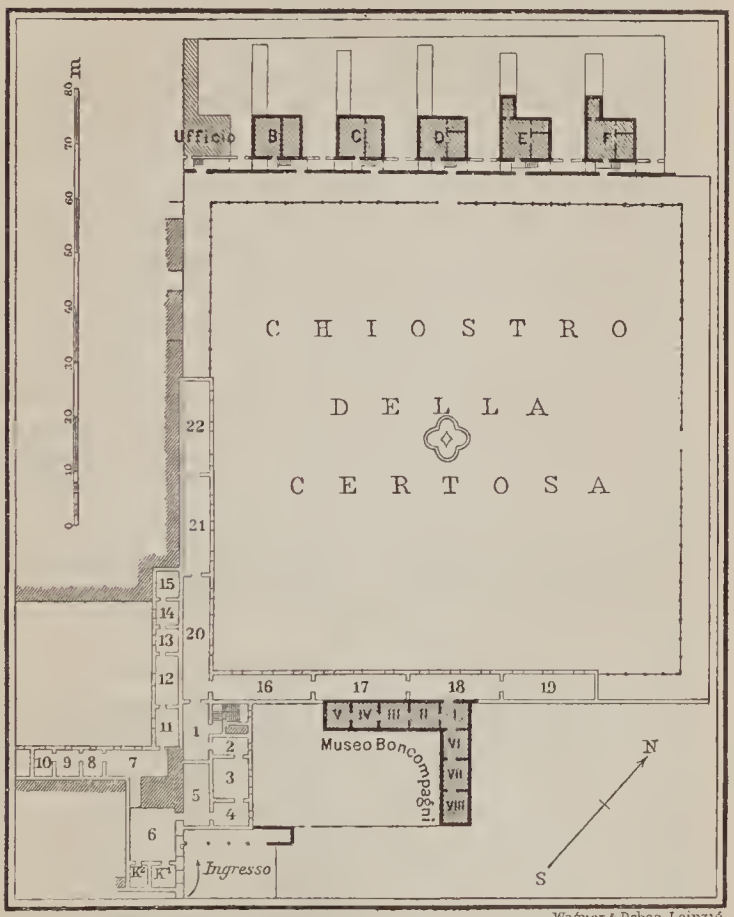
The rooms of the old monastery are now occupied by charitable institutions, schools, and the —

****Museo delle Terme** (*Museo Nazionale Romano delle Terme Diocleziane;* Pl. G, 2, 3), destined for the reception of antiques recently discovered in and around Rome. The entrance is in the corner between the Terme and the Cinquecento piazzas, by the gate of the 'Ospizio Margherita per i Poveri Ciechi', to the left in the court. While the collection is poorer than those of the Capitol and the Vatican in works known to fame, it is scarcely inferior in importance, and the absence here of any attempt at restoration is of special value. The museum was moreover enriched in 1900 by the addition of one of the most splendid of the older collections, the Boncompagni-Ludovisi museum, founded by Card. Ludovisi at the beginning of the 17th cent., and in 1900 purchased from the family by the state. Adm., see p. 200. Printed guide $1^1/_2$ fr.

At the end of the entrance corridor a staircase ascends to the first floor.

First Floor. — Room I: Fragment of a Hellenistic group, Abduction of a woman. On the wall are mosaics, one a recumbent corpse, with the legend 'know thyself' in Greek. On two large pillars are inscriptions referring to the anniversary festival of the city of Rome in B.C. 17 and to Horace's 'Carmen sæculare'. — To the left is Room II: Marble urns and bust of a girl from the tomb of C. Sulpicius Platorinus, of the time of Augustus; admirable *Stucco Reliefs from a Roman House,* found in the garden of the Farnesina (p. 291), during the regulation of the Tiber. — Room III: Admirable bronze statues: *Nude man leaning on his staff,* with incised whiskers, supposed to be a Hellenistic chief; **Pugilist resting,* in an attitude of conversation with a comrade or an umpire, highly realistic in the rendering of the repulsive features, much injured in fights; 4. *Bronze Statue of Dionysus,* with inlaid silver and copper ornamentation (3rd cent. B.C.). — Room IV. Opposite the entrance, *Apollo,* after an early work by Phidias; to the left of it, Head of Venus, of the age of Praxiteles; *Head of a Girl,* with a fillet (Hygieia; end

of 5th cent. B.C.); to the right, Boy's head with long locks; colossal Head of Æsculapius; to the right of the exit Torso of an archaic female figure (a Greek original); Portrait-head of a woman, archaic; Athena, almost archaic in character; *Female Statue*, with delicate



Rooms 1-22 are on the first floor; I-VIII (Museo Boncompagni) and B-F are on the ground-floor.

drapery. — Room V: Other stucco reliefs from the Roman house by the Farnesina. In the centre, *Marble Statue of Dionysus*, a somewhat softened copy of a Greek bronze original of the 5th cent. B.C. — Room VI. In the centre: **Marble Statue of a Kneeling Youth*,

an admirable Greek original. By the window, Head of a dying Persian, of the Pergamenian school; Head of a sleeping girl. On the walls are *Paintings on a black ground, from the Roman house by the Farnesina; above is a frieze, with scenes from a law-court. — In the adjoining cabinet on the left are fragments of portrait-statues of Vestal Virgins, found in the Atrium Vestæ (p. 248), all with the distinctive coiffure of their order. — The cabinet on the right contains a *Hermaphrodite*, the best existing specimen of this type.

A short passage leads to Room VII, containing mural paintings, from the above-mentioned Roman house, on a red ground, in imitation of pictures hung on the wall; to the right, in the corner, 517. a fine Head of a youth in the style of Skopas. — To the left, Room VIII: Paintings on a white ground; in a glass cabinet amber articles, children's toys in lead, crystal vases. 524. Roman portrait-head of the republican period. — Room IX: Paintings on a red ground; two glass cases containing gold coins from A.D. 336 to 474. — Room X: Paintings on a white ground; in the centre a black marble statuette of a woman sitting. — We return to the 7th Room, and to the left enter —

Room XI: Paintings on a white ground; Greek portrait-heads; by the windows Socrates and a Hellenistic poet. — Room XII: Mosaics with mythological scenes and Muses; busts of emperors; fragments of reliefs with copies of Roman buildings. — Room XIII: Hermæ of charioteers; mosaic with four charioteers in the colours of the four parties of the circus. — Room XIV: Wall-paintings from a Columbarium, 1st cent. A.D.; in the centre, *Marble Vase*, with reliefs from the Eleusinian mysteries. — Room XV: Torso of **Myron's Discus-thrower*, and a cast of the statue restored after other replicas.

We now return to the 1st Room, enter the 20th, and then, immediately on the right, Rooms XVI-XIX *(Antiquarium)*, containing objects found in Latium, small bronzes, terracottas, trinkets, crystal, etc.; in the 19th, bronze ornaments from imperial pleasure-barges on Lake Nemi (p. 309), of the time of Caligula. — Retracing our steps, we next visit Rooms XX-XXII: Gold trinkets, weapons, glasses, and sculptures from Lombard tombs of the 7th cent. A.D., products of Germanic art on Italian soil. In the centre of the 22nd Room is a treasure of 830 English coins of the 9th-10th cent., found in the Atrium Vestæ (p. 248), which had been sent to Rome as 'Peter's Pence'. — We now return to the staircase and descend to the —

Ground Floor and Cloisters (Chiostro della Certosa), designed by *Michael Angelo*, containing marble sculptures, architectural fragments, etc. (Red numbers on the pedestals, often indistinct.) Straight on in the W. wing, we come to: 6. Nymph sitting on a rock; 10. Statuette of Diomedes; *24. *Statue of Hera*, a masterpiece of technique, 2nd cent. A.D.; 32. Statuette of Nike; 33. Statue

of a woman praying (hands wrongly added). — The N. Wing contains the small houses or cells once occupied by the Carthusians (now Office and B-F on the Plan). House B, Objects from Ostia: 212. Altar with reliefs; by the window, on the right, 207. Portrait-head, of the later republic; left, 206. Portrait-head of Vespasian; late-Roman portrait-heads. — Houses C and D: Inscriptions from the sacred groves of the *Fratres Arvales*, from the 1st to the middle of the 3rd cent. A. D., historically valuable as the emperors and great nobles of Rome belonged to this ancient brotherhood. Note also, in the first room of House D, 310. a fine Altar; in the second room the Tabula Lignrum Bæbianorum, a large bronze slab of Trajan's time relating to the feeding of poor children; opposite, monument of man and wife; in the third room monuments and fragments of mosaics connected with the Mithras cult. — House E: In the first room, fragments of Greek and Roman reliefs; in front of the window, 340. Female head; in the second room, 354. Replica of the Hermes in the Orpheus relief in the Villa Albani (p. 299); 360. Prometheus and the eagle; 362. Satyr looking at his tail; in the third room, 345. Female head (a Hellenistic original). In the corridor behind: small representation of a Greek stage-screen. — House F: In the first room, fragments of statues of satyrs; 394. Head of Penelope, so-called (comp. p. 287); 399. Torso of the Minotaur; in the second room, 404. Statue of Hermes; 405. Attic head of a youth. In the third room, 396. Torso of a boy, after Polycletus. — Then, in the Cloister: 80. Large mosaic with a Nile landscape; colossal statue of a Dioscuros. — E. Wing: Sarcophagus sculptures; at the end of the wing and at the beginning of the S. wing, fragments of the **Ara Pacis*, a sumptuous altar of the goddess of peace, erected on the Via Lata on the return of Augustus from Spain and Gaul (comp. p. 147). — Next, in the S. Wing, Female statues; late portrait-statue of a Roman jurist.

The next door on the left leads to the **Museo Boncompagni-Ludovisi. Room I: *7. Marble *Throne for a colossal Statue of Aphrodite;* the goddess is shown emerging from the sea, with a worshipper on either side; an admirable specimen of the fully developed archaic art; 12. Draped female statue, archaic; 33. Colossal head of a goddess, archaic, usually called a Venus, a Greek original of 5th cent. B. C.; 46, 62. Hermæ of Hercules and Theseus. — Room II (to the right of the first): 10. Greek portrait-head, said to be Aristotle; *37. *Ares resting* (after Lysippus); the dreamy attitude of the god of war is explained by the presence of the small Amor. — Room III: 59. Hermes god of eloquence (wrongly restored). — Room IV: *43. *Gaul and his Wife*, a colossal group (to escape capture, the Gaul has slain his wife and now takes his own life), probably from a cycle of statues, the bronze originals of which were erected at Pergamum about B. C. 235 in honour of the victories of Attalus I. (right arm wrongly restored; the hand must have held the sword the opposite way; comp.

also p. 238). **86. Head of a sleeping Erinys, the so-called *Medusa Ludovisi*. — Room V. **66. *Juno Ludovisi*, the most famous and certainly one of the finest of all the existing heads of Juno, a Græco-Roman work of the beginning of the empire (comp. p. 205), of the Attic type developed in the 4th cent. B.C.; 57. *Athena Parthenos*, one of the best existing copies from Phidias, probably of the early empire (but much retouched; arms wrongly supplied; the right was stretched out and held a goddess of victory, the left rested on the edge of the shield); 31. Colossal bust of Demeter. — Returning to the 1st Room, we thence enter Room VI: In the corner to the left, 32. Satyr pouring out wine, after Praxiteles (the right hand probably held a jar, and not a bunch of grapes). — Room VII. So-called *Orestes and Electra*, probably from a tomb, of the school of Pasiteles (p. 205). — Room VIII. 83. Statue of Antoninus Pius; late Roman sarcophagi.

The garden enclosed by the cloisters contains architectural fragments and remains of sculptures; round the fountain in the centre are seven colossal heads of animals from a fountain. One of the cypresses is said to date from Michael Angelo's time.

The Via Nazionale (Pl. G, F, E, 3, 4), laid out since 1870, intersecting the precincts of the ancient Thermæ (p. 214), is one of the busiest streets of the city, and during the fine season as thronged as the Corso Umberto Primo. (Tramways Nos. 1, 3, and 13 run the whole length of the street, and part of it also Nos. 11, 14, 16, and 18; see pp. 197, 198.)

On the left is the American Episcopal *Church of St. Paul* (*Chiesa Americana*, Pl. F, G, 3), with a mosaic in the apse by Burne-Jones. Beyond the crossing formed by the Via Quattro Fontane on the right and the Via Agostino Depretis on the left (p. 219), we come to the small church of *San Vitale*, on the right, and beyond it the handsome building of the —

Galleria d'Arte Moderna (Pl. F, 4), founded in 1883, and containing a collection of modern Italian paintings and sculptures. Admission 9-3 (May-Sept. 8-2), 1 fr.; Sun. 10-1, free. Artists' names and subjects attached.

Immediately beyond the Gallery is the Via Milano, leading to the right through a *Tunnel*, 382 yds. long, under the Quirinal (Pl. E, F, 3; tramways Nos. 11, 14, 16, 18), which affords a level route to the Via Due Macelli and the Piazza di Spagna. At the corner is the *Pal. Hüffer;* then, on the left, the *Banca d'Italia* and the high-lying garden of *Villa Aldobrandini* (Pl. E, F, 4).

Where the Via del Quirinale (p. 212) diverges to the right the Via Nazionale expands into a triangular piazza, in the centre of which is a fragment of the *Servian Wall* (p. 203) within a railing. On the S. side is the 17th cent. church of *Santa Caterina di Siena* (Pl. E, 4), behind which rises the mediæval *Torre delle Milizie*, or

di Nerone, so named from the popular belief that Nero witnessed the burning of Rome from the top. — At the beginning of Via Panisperna, on the right, is the church of *Santi Domenico e Sisto* (Pl. E, F, 4), with its lofty steps, built about 1640.

The Via Nazionale now descends the slope of the Quirinal (98 ft.) in a curve. The steps on the left descend to Trajan's Forum (p. 253). Next, on the left, is a mediæval tower of the Colonna, with fragments from the Forum of Trajan. At the next corner, to the left, is the *Waldensian Church,* and to the right the *Teatro Drammatico Nazionale.* We then pass the S. side-façade of *Pal. Colonna* (p. 227), situated between Via della Pilotta, whence the picture-gallery is entered, and the Piazza Santi Apostoli (p. 227). The Via Nazionale ends at the *Piazza Venezia* (p. 227), beyond which its W. prolongation is formed by the Via del Plebiscito (p. 232).

d. The South-Eastern Quarters.

The Via Agostino Depretis (Pl. F, G, 3, 4; p. 218; tramway No. 11) leads S.E. direct to the Piazza dell' Esquilino and the choir of Santa Maria Maggiore. Before reaching the piazza, we follow the Via Urbana to the right and soon reach, on the right, the church of —

Santa Pudenziana (Pl. G, 4; open till 9, Sun. till 10; also 1-4 on applying to the verger, Via Urbana 161), traditionally the oldest in Rome, erected on the spot where St. Pudens, the host of St. Peter, is said to have lived with his daughters Praxedis and Pudentiana, and recently modernized. In the façade, with its modern mosaics, is an ancient portal borne by columns, also restored. Pleasing campanile of the 9th cent.

Interior. The nave and aisles are borne by pillars, in which the ancient marble columns are still visible. The **Mosaics* in the tribune (390 A.D.), Christ with the Apostles and two saints, with an architectural background, are among the finest in Rome (several on the right are modern). At the end of the left aisle is an altar with remains of the table at which St. Peter is said first to have read mass. Above it, Christ and Peter, a group in marble by *G. B. della Porta.*

In the Piazza dell' Esquilino (Pl. G, 4), beyond the crossing of the Via Cavour (tramways Nos. 2 and 17), which leads from the railway station through the valley between the Viminal and the Esquiline to the Forum Romanum, rises an antique *Obelisk,* 47 ft. high, from the Mausoleum of Augustus (p. 223). Beyond it is the choir of Santa Maria Maggiore.

The façade of the church, on the opposite side, looks into the Piazza Santa Maria Maggiore. In front of the church rises a handsome *Column* from the Basilica of Constantine (p. 249), crowned with a bronze figure of the Virgin, of the beginning of the 16th cent. — Tramways Nos. 8, 10, and 11.

***Santa Maria Maggiore** (Pl. G, 4) is the largest of the eighty churches in Rome dedicated to the Virgin. According to a legend,

traceable only to the 13th cent., the Virgin appeared to Pope Liberius (352-366) in a dream, commanding him to erect a church to her on the spot where he should find snow next day (5th Aug.). He accordingly built the *Basilica Liberiana*, or *Sancta Maria ad Nives*, which was re-erected by Sixtus III. (432-40), and was much altered in the 12th cent. The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune owes its present form to Clement X. The façade was designed by Fuga in 1743. The five portals of the porch correspond with four entrances to the church (the last of which on the left, the Porta Santa, p. 281, is now built up) and a blind door. The loggia (steps to the left in the vestibule; verger opens the door) contains mosaics from an earlier façade, of the end of the 13th cent.

The Interior shows the basilica of Sixtus III., with its nave and aisles, but afterwards extended and sumptuously decorated. The pavement of the Nave dates from the middle of the 12th cent. The superb ceiling, richly gilded with the first gold brought from America, dates from 1493-8. The architrave, adorned with mosaic, is supported by 40 Ionic columns, 36 in marble and 4 in granite; above and on the chancel-arch are *Mosaics* of the 5th cent., still quite antique in style (only slightly restored; early morning light best). Those on the arch apparently refer to Mary as the Mother of the Saviour; Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham, Isaac, and Jacob; right wall, Moses and Joshua. — The *High Altar*, an ancient basin of porphyry, is said to contain the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. Below the high-altar is the richly-decorated *Confessione di San Matteo*, in which are preserved five boards from the Holy Manger *(Presépe)*. Between the flights of steps descending to the Confessio is a kneeling *Statue of Pius IX.* (d. 1878). — In the apse of the Tribune are mosaics of 1295: Coronation of the Virgin, with saints, beside whom are Pope Nicholas IV. and Card. Jac. Colonna.

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the left, and Clement IX. (d. 1669) on the right. Right Aisle: First chapel, the *Baptistery*, with an ancient font of porphyry. Then the Cappella del Crocifisso with 10 columns of porphyry. — In the Right Transept is the superb Sixtine Chapel, constructed by *Dom. Fontana* under Sixtus V., and sumptuously restored; in the niche on the left, St. Jerome by *Ribera;* on the right, occupying the whole wall, the monument of Sixtus V. (d. 1590); on the left, the monument of Pius V. (d. 1572). — At the end of the right aisle, the Gothic tomb of Card. Gunsalvus (d. 1299), by *Johannes Cosmas*.

Left Transept. Opposite the Sixtine Chapel is the Borghese Chapel, built by *Flaminio Ponzio* in 1611, also covered with a dome. Over the altar, which is richly decorated with lapis lazuli and agate, is an old miraculous picture of the Virgin, carried by Gregory I. as early as 590 in procession through the city. Monuments of (l.) Paul V. (d. 1621) and (r.) Clement VIII. (d. 1605). — The Crypt contains tombs of the Borghese family.

To the S. of Santa Maria Maggiore, in the short Via Santa Prassede, is a side-entrance to the church of —

Santa Prassede (Pl. G, 4), erected by Paschalis I. in 822, in honour of St. Praxedis (p. 219), imperfectly restored in 1869.

The Interior has nave and aisles, borne by sixteen columns of granite and six pillars, with arches resting upon them. The *Mosaics* (in the

degraded style of the 9th cent.) on the arches of the choir and the tribune represent the New Jerusalem guarded by angels, with Christ, angels, saints, elders, and Christian symbols. — Right Aisle. The 3rd chapel is that of *St. Zeno* (shown by the sacristan): at the entrance are two columns of black granite with ancient entablature; the mosaics here are also of the 9th cent.; in a niche of the chapel is a fragment of the column at which Christ is said to have been scourged. — The marble fountain-mouth in the nave indicates the spot where St. Praxedis concealed the remains of the martyrs. — The Confessio is also shown by the sacristan.

To the S.E. of the Piazza Santa Maria Maggiore run two important thoroughfares: to the right the *Via Merulana* to the Lateran (p. 263; tramway No. 4), and to the left the Via Carlo Alberto (tramway No. 8). From the latter a cross-street to the right leads to the church of *Santi Vito e Modesto* and to the *Triumphal Arch of Emp. Gallienus* (Pl. H, 4), erected by M. Aurelius Victor in 262. In the vicinity, on the other side of the Via Carlo Alberto, once lay the gardens of Mæcenas.

The Via Carlo Alberto leads to the spacious Piazza Vittorio Emanuele (Pl. H, 4, 5; tramway Nos. 8, 10, 11, and 12), laid out as a garden. Here, on the left, are considerable remains of a water-tower of the *Aqua Julia* (Pl. H, 4), wrongly styled *Trofei di Mario* (see p. 237). Adjacent is the so-called *Porta Magica*, from the former Villa Palombara, with cabalistic inscriptions of the 17th cent.

Tramway No. 12 leads from the Piazza Vitt. Emanuele, past the church of *S. Bibiana*, to the *Porta San Lorenzo* (Pl. I, 4), the ancient *Porta Tiburtina*. The new road quits the city by an adjoining opening in the wall and leads between lofty and neglected tenements to ($^3/_4$ M.) the basilica of —

***San Lorenzo fuori le Mura** (beyond Pl. K, 3), which was founded by Constantine, altered in the 6th and in the 13th cent., and restored in 1864-70. The vestibule is borne by six antique columns. The paintings on the façade are modern. San Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. 205).

The Interior consists of two parts. The anterior Later Church, dating chiefly from *Honorius III.* (1216-27), consists of nave and aisles, separated by 22 unequal antique granite and cipollino columns. On the wall above are modern frescoes (histories of St. Lawrence and St. Stephen). The pavement is of the 12th cent. Under a mediæval canopy to the right of the entrance is an ancient sarcophagus, in which the remains of Card. Fieschi were placed in 1256. In the nave are the two elevated ambones in the Cosmato style, to the right for the gospel, to the left for the epistle (12th cent.). At the end of the N. aisle a flight of 13 steps, on the left, descends to a chapel and to the catacombs.

Adjoining this building of Honorius on the E. is the Older Church, erected by *Pelagius II.* (578-590), the pavement of which lies about 10 ft. lower. Twelve fluted columns of pavonazzetto with Corinthian capitals support the straight entablature, composed of antique fragments, which in turn bears a gallery with graceful smaller columns. On the choir-arch are restored mosaics of the time of Pelagius II. (the earliest in Rome to show the influence of the E. empire): Christ; right SS. Peter, Lawrence, and Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy is of 1148; its dome is modern. By the back-wall is a handsome episcopal throne

in the Cosmato style (1251). — We here descend a flight of steps to the aisles of the church of Pelagius. The nave of the old church is now partly occupied by the crypt, entered from above, partly by the modern marble columns supporting the floor of the choir. Beyond, in the vestibule (adorned with costly modern mosaics, by *L. Seitz*) of the original church, behind an iron railing, is the *Tomb of Pius IX.* (d. 1878), consisting of a marble sarcophagus in a niche painted like those in the catacombs.

The fine Romanesque Cloisters *(Chiostro)* are shown to men only.

Adjoining the church is the cemetery of **Campo Verano.** On the hill is a monument to the soldiers who fell at the Battle of Mentana, where Garibaldi was defeated in 1867, near which we have a fine view of the Campagna and the mountains.

The quarter lying S.E. of Piazza Vittorio Emanuele contains other interesting points, such as the so-called *Temple of Minerva Medica* (Pl. I, 5), an ancient Nymphæum of the 3rd cent., and the *Porta Maggiore* (Pl. K, 5; tramway No. 10, see p. 198), originally an archway of the *Aqua Claudia*, converted by Aurelian into a gate of the city-wall. Outside, between the Via Prænestina (left) and the Via Casilina (formerly Via Labicana; right), which begin here, is a tomb of the later republican epoch. According to the inscription it was built for himself by *Eurysaces*, a baker; the stones imitate grain-measures piled up in rows; the reliefs refer to his trade. — The church of *Santa Croce in Gerusalemme* (Pl. K, 6), one of the seven pilgrimage-churches, is entirely modernized. Adjacent are remains of the ancient *Amphiteatrum Castrense.*

To the W. from the Piazza Vittorio Emanuele diverges the Via dello Statuto. At its intersection with the Via Merulana rises on the left the modern *Pal. Field-Brancaccio* (tramway station for Nos. 4, 11, and 12). The street is continued to the W. by the Via Giovanni Lanza, which crosses a piazza with two mediæval towers. Here, on the left, a flight of steps ascends to *San Martino ai Monti* (Pl. G, 5), a modernized basilica, containing 24 antique columns, and in the right aisle frescoes by G. Poussin (landscapes with scenes from the life of Elijah).

A little farther on we reach the Via Cavour, where, on the left, we mount a flight of steps to —

San Pietro in Vincoli (Pl. F, 5), another ancient basilica, but much modernized, containing Michael Angelo's famous Moses.

Interior (open till 11 and after 3, Sun. till 12; if closed, ring at the door on the left, No. 4; fee ½ fr.). The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance, by the pillar, is the monument of the Florentine painters Pietro and Antonio Pollaiuolo (d. 1498). The fresco above it recalls the plague of 1476. — In the Left Aisle, in the corner to the left, is the monument of Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1464). On the 2nd altar to the left, a mosaic of the 7th cent. with St. Sebastian (bearded). — In the Right Transept is the monument of Pope Julius II. (d. 1513) by *Michael Angelo*, begun in the pope's lifetime as a detached two-storied monument for St. Peter's, but erected here in 1545 in very inferior style. Its grand and absorbing feature is the huge **Statue of Moses, represented as indignant at the idolatry of the Jews, and originally designed as one only of several figures of like size. By Michael Angelo, but in part only, are

the statues of Rachel and Leah (as symbols, on the left, of meditative, and on the right, of active life). The figure of the pope (who is not interred here, comp. p. 272), a failure, and the prophet and sibyl at the side are by M. Angelo's pupils. — The Choir contains an ancient seat from a bath, converted into an episcopal throne. A cabinet under the high-altar, with bronze doors (1477), contains the chains of St. Peter, which are shown to the pious on 1st August.

The adjacent monastery of the Canonici Regolari is now the seat of the physical and mathematical faculty of the University.

II. Rome on the Tiber (Left Bank).

That part of the city which lies between the hills and the Tiber is the *Rome of the Middle Ages and the Renaissance*, with its labyrinth of streets and lanes and its many interesting churches and palaces, but also containing several important memorials of the early imperial period (such as the Campus Martius, p. 206). The principal street is the *Corso* (see below), corresponding with the ancient *Via Lata*, which led from the N. angle of the Forum to the N. gate of the city, and was thence continued by the Via Flaminia (p. 298). The most crowded part of this quarter is now intersected by the *Corso Vittorio Emanuele* (p. 233).

a. The Corso Umberto Primo and Adjacent Side-Streets.

The *Corso, officially *Corso Umberto Primo* (Pl. D, 1-4; omnibus, see p. 198), the central street of the three running S. from the Piazza del Popolo (p. 208), was the main artery of the city's traffic prior to the modern growth of the hill-quarter, and still presents a very busy scene. It extends to the Piazza Venezia and is nearly a mile long. The handsome baroque façades of the 17th and 18th cent. give it a distinctive character.

At the beginning of the street, No. 18, on the left (E.), is the house where Goethe lodged in 1786. Farther on, to the right, diverges the Via de' Pontefici, No. 57 in which (to the left) is the entrance to the *Mausoleum of Augustus* (Pl. D, 2), where down to Nerva most of the Roman emperors were buried. In the middle ages the Colonnas used it as a fortress.

Beyond *San Carlo al Corso* (Pl. D, 2), a church of the 17th cent., begins the busier part of the street, with its numerous shops, and thronged, especially towards evening, with carriages and foot-passengers. — The busy *Via Condotti* (p. 210), through which SS. Trinità dei Monti appears conspicuously in the background, is one of the side-streets leading to the left (E.) to the Piazza di Spagna. Its W. continuation (to the right) is the *Via Fontanella di Borghese*, leading to the Ponte Sant' Angelo (p. 228).

In the Corso, No. 418a, on the right, is the *Pal. Ruspoli*, built in 1586. On the same side opens the Piazza in Lucina (Pl. D, 3), at the corner of which an ancient triumphal arch spanned the Corso down to 1662, while close by rose the Ara Pacis of Augustus (p. 217). The church of *San Lorenzo in Lucina* (Pl. D, 3) dates from the 4th cent., and its last restoration from 1606.

A few paces farther the Via delle Convertite diverges to the left to the Piazza di San Silvestro (Pl. D, 3; an important tramway focus: Nos. 2, 8, 9, 11, 18), in which a monument to the poet Pietro Metastasio (1698-1782), a native of Rome, was erected in 1886. In the N.W. angle of the piazza is the old church of *San Silvestro in Capite,* now English Roman Catholic. Part of the monastery attached to it has been converted into the *Post & Telegraph Office* (p. 196), with entrances in the Piazza San Silvestro and Via della Vite. The other part is the *Ministry of Public Works.*

We next note in the Corso, No. 374, on the right, the *Pal. Verospi,* built at the end of the 16th cent., now the Credito Italiano. On the left are the *Pal. Marignoli,* with the Café Peroni & Aragno on the groundfloor, and the magazines of the *Fratelli Bocconi.* The adjoining *Via del Tritone* (p. 210) diverges to the left to the Piazza Barberini (p. 211).

To the right, at the corner of Piazza Colonna, rises the large *Pal. Chigi* (Pl. D, 3), begun in 1562 by Giac. della Porta, completed by C. Maderna, and now the Austrian Embassy to the Quirinal.

The Piazza Colonna (Pl. D, 3; omnibus, see p. 198), into which the Corso here expands, is one of the liveliest squares in Rome. It derives its name from the ***Column of Marcus Aurelius,** rising in the centre, and embellished like that of Trajan (p. 254) with reliefs from the emperor's wars against the Marcomanni and other Germanic tribes on the Danube. It consists of 28 blocks, and with pedestal and capital is 98 ft. in height. In 1589 it was restored by Sixtus V. and crowned with a statue of St. Paul. On the W. side of the piazza is a building with a portico of ancient Ionic columns (containing the Fagiano and Colonna restaurants, pp. 195, 196).

The streets running W., on the right and left of this portico, lead to the Piazza di Monte Citorio (p. 228). The street running S. leads to the Piazza di Pietra (Pl. D, 3), on the S. side of which rise eleven Corinthian *Columns, 42 ft. high. They probably belonged to the N. side of a temple erected by Antoninus Pius in honour of Hadrian (d. 138), commonly called *Dogana di Terra,* from the custom-house formerly here, now the Exchange. — The Via di Pietra leads back to the Corso.

Next in the Corso, No. 229, on the left, is the **Palazzo Sciarra-Colonna** (Pl. D, 3-4), the finest in the street, built by *Flaminio Ponzio* early in the 17th cent., with a portal of later date. On the right, opposite, is the handsome *Savings Bank* (1868).

The Via del Caravita leads to the right to **Sant' Ignazio** (Pl. D, 4), an imposing baroque church, erected in 1626-85 from designs by Padre Grassi, in honour of Ignatius Loyola (d. 1556), the founder of the Jesuit order, who was canonized in 1622. Façade by Algardi. Paintings in the interior by Padre Pozzo, a master in perspective.

Adjoining the choir of Sant' Ignazio on the S. is the **Collegio Romano** (Pl. D, 4), formerly the high school of the Jesuits, an extensive building, with its principal façade looking into the Piazza del Collegio Romano, where also is the entrance to the *Liceo Ennio Quirino Visconti*, established in this wing. Most of the rooms are now occupied by the *Biblioteca Vittorio Emanuele*, composed of the Jesuits' and other monastery libraries, with the constant addition of modern scientific works, and by a great Museum, formed by the union in 1876 of the —

Museo Kircheriano, a collection of small antiquities founded by the German Jesuit, Athanasius Kircher (1601-1680), and the extensive **Museo Etnografico-Preistorico**. The entrance is on the E. side, in the Via del Collegio Romano, which runs parallel to the Corso. Adm., see p. 201.

We ascend, passing the Library, to the third floor. From the vestibule we enter, to the left, the Ethnographical Museum, which occupies 28 rooms, corridors, and cabinets running round the large inner court of the building. We pass to the right, through Room 54, mentioned below, into the —

Prehistoric Museum, which begins with Cabinet No. 29. On the right: Cab. 29-32, Flint period; Cab. 33-35, Bronze period; Cab. 36-39, Iron age. The last Cabinet (40) in the row contains the interesting **Treasure of Praeneste*, dating from the beginning of the 7th cent. B.C. On the middle shelf: 1. Gold robe-decoration, with figures of animals soldered on; 26. Fragments of a silver bowl with gilt reliefs, Egyptian style; 20. Two-handled gold vessel; 25, 23, 24. Similar vessels in silver gilt; also weapons and reliefs in ivory. — To the right we next enter No. 41, a corridor, containing the model of a Sardinian 'Nuragh', a conical tower used by the ancient Sardinians both as tombs and as places of refuge; also models of megalithic monuments (menhirs and dolmens) from S. Italy. — Then, on the left, are Cabinets 42-48, from which we pass to the right into Corridor 45: Prehistoric objects from other European countries and American antiquities. — Straight on, a glass-door leads into the —

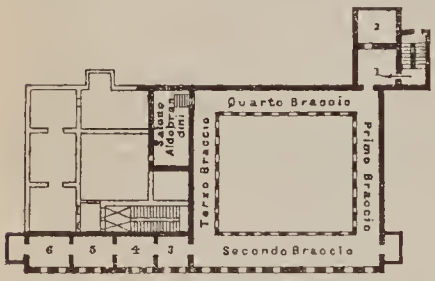
Museo Kircheriano, arranged in Corridor 49 and the rooms adjoining it on the left. In Cabinet 50 are Christian inscriptions and lamps from the catacombs, bronze objects, carvings. In Cab. 51, early-Christian tombstones and reliefs from sarcophagi; fragments of a marble vase in the centre, with relief of the Adoration of the Shepherds and Christ enthroned; by the window a caricature of the Crucifixion, scratched on a wall, from the Pædagogium on the Palatine (p. 257): a man with the head of an ass, affixed to a cross, with a praying figure at the side, and the words in Greek 'Alexamenos worshipping God'. In Cabinet 52, terracottas, glasses, ivory carvings. In Cab. 53, a rich collection of ancient Italic bronze coins *(aes grave)*. Room 54, through which we regain the entrance (see above), contains several beautiful objects in bronze; between the entrances is the bronze mounting, inlaid with silver, of a couch, wrongly pieced together as a chair; in front of the window on the left is the famous **Ficoronian Cista*, a toilet-casket, of the 3rd cent B.C., with admirably engraved scenes: the arrival of the Argonauts in Bithynia, and the victory of Polydeukes over King Amykos (see the copies, right and left of the window); the feet and the figures on the lid are of inferior workmanship. Here are also silver goblets, domestic utensils, a head of Apollo which had inserted eyes, etc.

On the S. side of the Piazza del Collegio Romano is the entrance to the Galleria Doria (see p. 226). The Via Piè di Marmo to the W. leads to Santa Maria sopra Minerva (p. 229).

In the Corso, beyond the Via del Caravita, we next observe on the left the church of *San Marcello* (Pl. D, E, 4), in the piazza of that name. On the right, at the corner of the side-street leading to Piazza del Collegio Romano, is the ancient little church of *Santa Maria in Via Lata*, with a façade of 1680. Opposite to it is the Via Santi Apostoli, leading to the piazza of that name and to Pal. Colonna (p. 227). — In the Corso, on the right, rises the superb —

Palazzo Doria (Pl. D, 4), of the 17th cent., with a fine colonnaded court. The *Galleria Doria-Pamphili, on the first floor, is entered from the N. side of the palace, opposite the Coll. Romano (p. 225), No. 1 a. Adm., see p. 200; fee 50 c.; catalogue 1 fr.

We ascend the staircase and ring. Through the 1st Room we pass to the left into the *Galeria Grande*, in the rooms round the court. — Straight on, we enter the —



Corso Umberto I

I. Gallery *(Primo Braccio):* 70. *Guercino*, Youth writing; 71, 72. *Claude Lorrain*, Landscapes with figures; *76. *Cl. Lorrain*, Landscape with a temple of Apollo; *Ann. Caracci*, 78. Assumption, 82. Pietà; *Claude Lorrain*, *88. The Mill, 92. Landscape with the Flight into Egypt. — At the end of the gallery is (left) a —

Cabinet: *118. *Velazquez*, Pope Innocent X., a marvel of colour.

II. Gallery *(Secondo Braccio)*, with a few antique sculptures. — Adjacent is Room III: *Mazzolino*, 120. Massacre of the Innocents. 128. Expulsion of the money-changers, 137. Entombment. — Room IV: 143. *After Raphael*, Madonna del Passeggio; 144. *Garofalo*, Holy Family; 153. *Dutch Copy of Raphael's* Joanna of Aragon; 156. *Fra Paolino da Pistoia*, Holy Family; *159. *Rondinelli*, Madonna; 161. *Garofalo*, Visitation; 163. *Rondinelli*, Madonna; 164. *Solario*, Christ bearing the Cross; 171. *Florentine School*, Machiavelli. — Room V: 173. *Quentin Matsys*, Money-changers quarrelling; 196. *German School*, Portrait; 197, 200, 206, 209. *Brueghel*, The four elements; 208. *German School*, Portrait. — Room VI: 215. *D. Teniers*, Rural festivity; 231. *School of Rubens*, A Franciscan.

III. Gallery *(Terzo Braccio):* 277. *Bordone*, Venus, Mars, and Cupid; 288. *Sassoferrato*, Holy Family; 290. *Lor. Lotto*, St. Jerome; 291. *Jan Lievens*, Sacrifice of Isaac; 299. *Nic. Poussin*, Copy of the Aldobrandini Nuptials (p. 291). — A few steps descend to the left to the Salone Aldobrandini, also used as a copying-room, and therefore often containing some of the finest pictures. Among the antiques: Replica of the so-called Artemis of Gabii in the Louvre; Ulysses under the ram of Polyphemus; Young Centaur and a round altar with delicate ornamentation. On the walls are landscapes by *Gasp. Poussin* and his imitators.

IV. Gallery *(Quarto Braccio):* 376. *Sassoferrato*, Madonna; 384. *Caravaggio*, Rest on the Flight into Egypt; 386. *Titian*, Portrait; 387. *Correggio*, Triumph of Virtue, unfinished, in tempera; *388, *Titian*, Daughter of Herodias (early work); *403. *Raphael* (copy?), Navagero and Beazzano, Venetian scholars; 406. *Lod. Caracci*, St. Sebastian.

In the Corso, opposite Pal. Doria, is the *Pal. Odescalchi*,

erected in the Florentine style in 1887-88, next to which is the *Pal. Salviati* (17th cent.).

The Corso ends in the Piazza Venezia (Pl. D, E, 4), the centre of the tramway system (p. 197; Nos. 1-7, 12, 13, 17), from which diverge to the left the Via Nazionale (p. 218), past the offices of the *Assicurazioni Generali Venezia*, completed in 1907, and to the right, passing the *Pal. Bonaparte*, the Via del Plebiscito, afterwards continued by the Corso Vittorio Emanuele (p. 233).

The piazza derives its name from the ***Palazzo Venezia**, a castellated edifice, begun before 1455 in the Florentine early-Renaissance style, and built with stones from the Colosseum. Pius IV. presented it in 1560 to the Venetian republic, and since 1797 it has been the seat of the Austrian embassy to the Curia.

On the N. slope of the Capitol, which here faces us, there is since 1885 being erected an imposing **Monument of Victor Emmanuel II.** (Pl. E, 5), designed by Count *Gius. Sacconi* (d. 1905), which will form a striking termination of the Corso. The cost is estimated at about one million sterling, of which nearly half has been spent. Flights of steps ascend to a kind of temple borne by columns 48 ft. in height, and enriched with mosaic and painting, in front of which a figure of the king on horseback, by *Enrico Chiaradia* (d. 1901), is to be erected. The total height will be 208 ft. The works may be visited on Sun. 9-12, from Via Giulio Romano.

At the beginning of the *Via di Marforio* (Pl. E, 5), which runs S.E. to the Forum, now open for foot-passengers only, is a monument of the 1st cent. B.C., erected by the senate and people to *C. Poblicius Bibulus*.

To the E. of this point lies Trajan's Forum (p. 253); to the W. are the piazza (Pl. D, E, 4) and church of *San Marco* (portico of 1469; mosaics in the apse of the 9th cent.). The Via San Marco ends in the *Via d'Aracoeli*, which leads to the Piazza d'Aracœli (p. 237) and the Capitol to the left, and to the Piazza del Gesù (p. 236) to the right.

To the E. of Piazza Venezia, between the long Piazza Santi Apostoli and the Via Pilotta, rises the —

Palazzo Colonna (Pl. E, 4), begun by Martin V. about 1417, and much altered in the 17th and 18th cent. The Picture Gallery on the first floor is entered from Via della Pilotta, No. 17. Adm., see p. 200.

The gallery contains numerous portraits of the Colonna family, of the 16th and 17th cent., by *Pietro Novelli*, *Girol. Muziano*, *Ag. Caracci*, *Scip. Gaetano*, and others. In Room I, from right to left: 17. *Tintoretto*, Narcissus in a fine wooded landscape; on the marble table, antique Girl playing with astragali; 12. *Bonifazio* (not Titian), Madonna and saints; 15. *Palma Vecchio*, Madonna with St. Peter and the donor. — Room II is splendidly decorated; ceiling-paintings (Battle of Lepanto, 1571) of the late 17th cent.; mirrors painted with flowers by *Mario de' Fiori* and genii by *C. Maratta*. — Room III. *Twelve water-colour landscapes by *Gasp. Poussin*, in the master's best style. — Room IV. 115. *Ann. Caracci*, Bean eater; 112. *Lo Spagna*, St. Jerome. On the exit-wall, 107. *Titian*, A monk; 104. *Giov. Bellini*, St. Bernard. — Room VI. Entrance-wall: 120, 123.

Mabuse (?, not Van Eyck), Two Madonnas surrounded by smaller round pictures; right wall, 132. *Giulio Romano*, Madonna; 135. *Giov. Santi*, Portrait of a boy.

The church of **Santi Apostoli** (Pl. E, 4), adjoining the Pal. Colonna on the N., rebuilt early in the 18th cent., was restored in 1871. The porch facing the Piazza SS. Apostoli is of 1475.

In the porch, left, a monument to the engraver Giov. Volpato, by *Canova* (1807); right, an ancient eagle in a garland of oak-leaves. — Interior. At the end of the left aisle, monument of Clement XIV., by *Canova*. In the tribune (left), monument of Card. Pietro Riario (d. 1474); fresco on the vaulting, Fall of the Angels, by *Giovanni Odassi*, in the baroque style but very striking. — The Crypt contains a fine monument to Raffaello della Rovere, father of Julius II. (1477).

b. From Piazza Colonna past the Pantheon to Piazza Navona and Ponte Sant' Angelo.

From the Piazza di Spagna (p. 210) the shortest way (1 M.) to the Ponte Sant' Angelo is by the Via Condotti and the Via Fontanella di Borghese (p. 223). Looking back, we have a fine view of Santi Trinità dei Monti. In Via Fontanella (right) is the **Palazzo Borghese** (Pl. D, 2, 3), begun in 1590 by *Mart. Lunghi the Elder* and completed by *Flam. Ponzio* (d. 1615), with a handsome fore-court. Farther on, where our route crosses the Via di Ripetta and Via della Scrofa (Pl. C, 3), on the left, is the new *Pal. Galitzin*, an imitation of Pal. Giraud (p. 269). The street ends near the new *Ponte Umberto* (Pl. C, 3) in the broad Lungo Tevere Torre di Nona.

Piazza Colonna, see p. 224. — The side-streets to the right and left of the colonnade on the W. side of the piazza lead to the Piazza di Monte Citorio (Pl. D, 3), a hill composed of ancient buried ruins. In the centre rises an Egyptian Obelisk, 84 ft. in height. On the N. side is the **Camera de' Deputati**, begun for the Ludovisi family by *Bernini* (1650), but completed under Innocent XII. for the papal law-courts. The building, fitted up in 1871 for the Italian parliament, has been under restoration since 1905.

At the foot of the Monte Citorio we go to the S., take the first turn to the right (W.), cross the small *Piazza Capranica* (Pl. D, 3; to the right of which lie Sant' Agostino and the Via de' Coronari, p. 232), and, bearing to the left, soon reach the Piazza of the Pantheon (*Piazza della Rotonda*, Pl. D, 4; tramways Nos. 6, 7, and 13). In the centre is a large *Fountain*, erected in 1575, on which the upper end of a broken obelisk was afterwards placed.

The ****Pantheon** is the only ancient edifice in Rome with walls and vaulting in perfect preservation. The inscription on the frieze names M. Agrippa, son-in-law of Augustus, as the builder. He, however, built the porch only. The original building having been damaged by lightning, the present circular edifice, including the dome, was entirely re-erected by the Emp. Hadrian. The walls are 22 ft. thick and were faced with marble and stucco. The dome is of concrete. The roof was formerly covered with bronze-gilt tiles (now with lead). The entrance was by five steps, now covered by

the raising of the soil around. In 609 Boniface IV. dedicated the Pantheon as a Christian church under the name of *Sancta Maria ad Martyres*, but it is known popnlarly as *Santa Maria Rotonda*, or simply as *La Rotonda*.

The porch is borne by 16 Corinthian granite colnmns, $14^1/_2$ ft. in girth and 41 ft. in height. In 1632 Pope Urban VIII. (Barberini) removed the bronzc tubes on which the roof rested, and had them converted into columns for the high-altar of St. Peter's and into cannons, which Pasquino (p. 233) deplores: 'Quod non fecernnt barbari, fecerunt Barberini'. — The bronze-monnted doors are ancient.

The *Interior (open till 12, and for two hours late in the afternoon), lighted by a single apertnre 29 ft. in diameter in the centre of the dome, prodnces so beautiful an effect that it was believed, even in ancient times, that the temple derived the name of *Pantheum* (*i.e.* 'very sacred', not 'temple of all the gods') from its resemblance to the vanlt of heaven. The height and diameter of the dome are eqnal, being each 142 ft. The surface of the walls is broken by seven large niches, in which stood the statues of gods. The architrave is borne by finted columns of coloured marble. The white marble, porphyry, and serpentine decorations of the attica were barbaronsly replaced by whitewash in 1747. The inside of the dome is coffered.

In the second niche on the right are the tombs of *Victor Emmanuel II.* (d. 1878) and *Humbert I.* (d. 1900), both always covered with wreaths. — In the niche to the left of the high-altar is the monument of Card. Consalvi by *Thorvaldsen*. — Between the 2nd and 3rd nieches on the left is *Raphael's Tomb* (d. 6th April, 1520), with a bronze bust erected in 1883, and the graceful epigram by Card. Bembo: *Ille hic est Raphael, timuit quo sospite vinci Rerum magna parens, et moriente mori*. The statue of the Madonna on this altar, by *M. Lorenzetto*, was executed according to Raphael's last will.

Behind the Pantheon, to the S.E., lies the Piazza della Minerva (Pl. D, 4), in the centre of which a marble elephant, with a small ancient obelisk on its back, was placed by Bernini in 1667.

***Santa Maria sopra Minerva** (Pl. D, 4), erected on the rnins of Domitian's temple of Minerva, the only mediæval Gothic chnrch at Rome, begun in 1280, was restored and re-painted in 1848-55. It contains several admirable works of art, in particular Michael Angelo's Christ.

Left Aisle. On the left, the tomb of the Florentine Franc. Tornabuoni, by *Mino da Fiesole*. In the 3rd Chapel, altar on the right, a statue of St. Sebastian, 15th cent. — Right Aisle. In the 4th Chapel, a picture on a gold ground, painted in honour of a fraternity founded in 1460 for the support of poor girls; on the left the tomb of Urban VII. (d. 1590), by *Ambr. Buonvicino*. The 5th Chapel contains monuments of the parents of Clement VIII., by *Giac. della Porta*. — Right Transept. On the right, a small chapel with a wooden crucifix attributed to *Giotto*; then the Caraffa Chapel, with a handsome balustrade, and with frescoes by *Filippino Lippi*: on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; in the lunette, St. Thomas and the Miracle of the Cross; over the altar, the Annunciation;

on the wall at the back, the Assumption of the Virgin; sibyls in the vaulting by *Raffaellino del Garbo;* on the left the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio.* By the wall to the left of the Caraffa chapel, Tomb of a Bishop (d. 1296), with a Madonna in mosaic, excellent Cosmato work. — The Choir contains the large monuments of the two Medici popes, (l.) Leo X., and (r.) Clement VII., designed by *Ant. da Sangallo;* statue of Leo by *Raffaello da Montelupo,* that of Clement by *Nanni di Baccio Bigio.* In front of the high-altar, to the left, is **Michael Angelo's* Risen Christ with the Cross (1521); right foot protected against the kisses of the devout by a bronze shoe. — In the chapel to the left of the choir (passage to the Via Sant' Ignazio) is the tombstone of the painter Fra Giov. Angelico da Fiesole (d. 1455; p. 153), with his portrait. — In the Left Transept, the Chapel of San Domenico, with eight black columns and the tomb of Benedict XIII. (d. 1730).

A little to the E. are the church of Sant' Ignazio and the Collegio Romano, see pp. 224, 225.

We return to the Pantheon. At the back of it (S.) the Via della Palombella, in which remains of the *Thermae of Agrippa* are visible, leads W. to the Piazza Sant' Eustachio. At the W. end of this piazza are the Palazzo Madama, on the right, and the **University** (Pl. C, 4), on the left. The University, founded by Pope Boniface VIII. in 1303, saw its prime at the beginning of the 16th cent., under Leo X. It is now under state control. The building (entered by Via della Sapienza 71), designed by *Giac. della Porta,* was begun in 1575. The church of *Sant' Ivo,* belonging to the University, with its grotesque spiral tower, was designed by Borromini in 1660, in honour of Urban VIII., in the form of a bee, the pope's crest.

The **Palazzo Madama** (Pl. C, 4) was built on the site of a house in which the Medici once had their Roman bank, and where 'Madama' Margareta, natural daughter of Charles V. and widow of Duke Ottavio Farnese of Parma, occasionally resided about the middle of the 16th cent. In 1642 it was entirely remodelled by a Florentine architect, and is now the seat of the Italian Senate. The chief façade looks W. towards the small Piazza Madama. The vestibule, court, and staircase contain antique statues, sarcophagi, reliefs, and busts. The royal reception-room was adorned by *Ces. Maccari* in 1888 with interesting frescoes from Roman history. — Opposite the N. side of the palace rises —

San Luigi de' Francesi (Pl. C, 4), the national church of the French, consecrated in 1589, with a façade by *Giac. della Porta.*

Interior. Right Aisle. In the 2nd Chapel, *Frescoes from the life of St. Cecilia, by *Domenichino;* on the right the saint distributes clothing to the poor; above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to take part in a heathen sacrifice; on the ceiling, admittance of the saint to heaven; altar-piece, a copy of Raphael's St. Cecilia (p. 103) by *Guido Reni.* Over the high-altar: Assumption, by *Franc. Bassano.*

From the Piazza San Luigi the Via della Scrofa leads N. to *Sant' Agostino,* see p. 232. To the W., passing between the church and Pal. Madama, and crossing the Piazza Madama, we reach the —

*Piazza Navona (Pl. C, 4), which coincides with the ancient Circus or Stadium of Domitian (see the outline dotted in the Plan, p. 194), and derives its official name of *Circo Agonale* from the *agones*, or contests of the circus. Thence also came the mediæval name 'Navona.' It is embellished with three large fountains. That at the N. end, Neptune fighting with a sea-monster, is modern (1878); the two others were executed by *Bernini* in 1650. The central fountain is most imposing, with its figures of the Danube, Ganges, Nile, and Rio della Plata, the whole crowned with an antique obelisk. — Opposite the figure of the Nile (who, according to the Roman wits, holds out his hand to shut out the sight) is the church of *Sant' Agnese*, built by Borromini in 1625-50, with a pretentious baroque façade. The *Palazzo Pamphili*, now belonging to Prince Doria, adjoins it on the left. To the E. is *San Giacomo degli Spagnuoli*, the national Spanish church. — The Via Sant' Agnese, to the N. of the church, leads to —

***Santa Maria dell' Anima** (Pl. C, 4; open till 8.30, on holidays till noon; when closed, visitors go round the church and ring at the door of the *German Hospice*, opposite Santa Maria della Pace), the national church of the German Roman Catholics, erected in 1500-1514, with a fine façade. The name is explained by the small marble group in the tympanum of the portal: the Madonna invoked by two souls in purgatory.

The Interior, lately restored, consists of nave and aisles. The saints painted on the ceiling are by *L. Seitz* (1875-82), who also designed the stained-glass window over the chief portal. — Right Aisle. 1st Chapel. Altar-piece: St. Benno receiving from a fisherman the keys of the cathedral of Meissen (Saxony), recovered from the stomach of a fish, by *Carlo Saraceni* (pupil of Caravaggio). — Left Aisle. 1st Chapel. Altar-piece: Martyrdom of St. Lambert, by *C. Saraceni*. 3rd Chapel: Frescoes from the life of St. Barbara, by *Mich. Coxie*.

Choir. High altar-piece by *Giulio Romano*, painted for Jakob Fugger. On the right, Monument of Hadrian VI. (of Utrecht; d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi;* opposite to it, that of a Duke of Cleve (d. 1575). A relief in the ante-chamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII.

Close by is the church of **Santa Maria della Pace** (Pl. C, 3, 4), erected in 1484, and about 1660 provided by *Pietro da Cortona* with a fine semicircular portico, containing admirable frescoes of the beginning of the 16th cent., particularly the Sibyls by Raphael (best light 10-11). When closed, apply to the sacristan, 5, Vicolo dell' Arco della Pace, whence *Bramante's* cloister (1504) may be entered.

The Interior is a domed octagon, preceded by a short nave. — Over the 1st Chapel on the right are **Raphael's* Sibyls, grouped round the arch with the most perfect adaptation, painted in 1514 by order of Agostino Chigi (p. 291). In the lunette above are Prophets by *Timoteo Viti*, Raphael's contemporary. Adjoining the 1st Chapel on the left are monuments of the Ponzetti family, 1505 and 1509, one on each side. The fresco over the altar is by *Bald. Peruzzi:* Madonna between St. Brigitta and St. Catharine, with the donor Card. Ponzetti kneeling in front (1516). The vaulting above con-

tains scenes from the Old and New Testament, in three rows, also by *Peruzzi*. — Young couples usually attend their first mass in this church.

The street opposite the church-portal leads S., crossing the busy Via del Governo Vecchio, to the Corso Vittorio Emanuele, near the Chiesa Nuova (p. 234).

The Via dei Coronari (Pl. C, B, 3), which passes a little to the N. of S. Maria della Pace, offers the shortest route (6-8 min.) from the Piazza Navona to the Ponte Sant' Angelo (p. 268).

The church of **Sant' Agostino** (Pl. C, 3), at the E. end of the Via dei Coronari, N.E. of the Piazza Navona, may also be noticed. Built in 1479-83, it contains marble sculptures by Jacopo and Andrea Sansovino, a faded fresco by Raphael (in the nave, 3rd pillar to the left), and the tomb of St. Monica, mother of Augustine (left of the high-altar). — To the W. of this point are the piazza and church of *Sant' Apollinare* (Pl. C, 3).

c. The Corso Vittorio Emanuele and Quarters to the South.

Tramways from Piazza Venezia through the whole of the Corso Vitt. Emanuele to the Piazza of St. Peter, Nos. 1, 6, and 7 (see pp. 197, 198); through the E. part of the Corso, and then S. to the Ponte Garibaldi, Nos. 3 and 5.

The line of streets running W. from the Piazza Venezia (p. 227), first the Via del Plebiscito, and then the Corso Vittorio Emanuele, which since 1876 have been carried through the densest quarter of mediæval Rome, form the great artery of communication with the Vatican quarter.

In the Via del Plebiscito (Pl. D, 4) we first observe, on the left, the chief façade of the *Pal. Venezia* (p. 227), then, on the right, the S. façade of the *Pal. Doria* (p. 226), the *Pal. Grazioli*, and the extensive *Pal. Altieri*, erected in 1670, the W. part of which bounds the small Piazza del Gesù (Pl. D, 4) on the N.

The ***Gesù** (Pl. D, 4), the principal church of the Jesuits, built by *Vignola* and *Giac. della Porta* in 1568-75, is one of the richest and most gorgeous in Rome. With its broad and lofty nave, and aisles converted into chapels, it afforded a model for numerous other churches throughout the following century.

In the Nave is a large ceiling-painting by *Baciccio*, by whom the dome and tribune also were painted, one of the best and most spirited baroque works of the kind. The sumptuous marble incrustation of the walls dates from 1860. The high-altar has four columns of giallo antico. On the left is the monument of Card. Bellarmin, with figures of Religion and Faith, in relief; on the right that monument of Pater Pignatelli, with Love and Hope. — In the Transept: on the left, Altar of St. Ignatius with a picture by *P. Pozzi*. The columns are of lapislazuli and gilded bronze; on the architrave above are two statues, God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these is the terrestrial globe, consisting of a single block of lapislazuli. Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of St. Ignatius. On the right and left are groups in marble: on the right Religion, at

the sight of which heretics recoil, by *Legros;* on the left Faith with the Cup and Host, adored by a heathen king, by *Theudon.*

The old *Casa Professa* of the Jesuits, now barracks, adjoins the church on the S. To the Capitol by the Via Aracœli, sec p. 237.

Beyond the Piazza del Gesù the street, now called Corso Vittorio Emanuele (Pl. D, C, B, 4), crosses the Via di Torre Argentina, which leads to the right to the Pantheon (p. 228), and to the left to the Ponte Garibaldi (p. 235). Next, on the left, are the *Pal. Vidoni,* of the 16th cent., and the church of —

Sant' Andrea della Valle (Pl. C, 4), with its lofty and conspicuous dome, begun in 1594 by *P. Olivieri,* and completed by *C. Maderna,* with a florid façade of 1665 by *C. Rainaldi.* The interior (restored with lavish splendour in 1905-7), with its harmonious proportions, and its grand frescoes by *Domenichino* in the spandrels of the dome (Four Evangelists) and in the apse (Scenes from the life of St. Andrew), affords a good example of the late Renaissance style. — In the piazza of the church is a statue (1903) of the Sicilian author *Nic. Spedalieri* (d. 1795). — Opposite the church a street leads to the N. to the small *Piazza della Valle* and the *Palazzo Capranica.*

No. 141 Corso Vitt. Emanuele, on the right, is the **Palazzo Massimi alle Colonne** (Pl. C, 4), a fine building designed by *Bald. Peruzzi.* The curved façade was skilfully adapted to a bend in the old street, but is meaningless in the new and straight Corso. The double court is, however, still very picturesque.

On the left, where the Via Baullari diverges to the Pal. Farnese (p. 235), is the *Pal. Linotte,* also called *Pal. Farnesina,* built about 1523, with a tasteful court and flight of steps, restored in 1898. On the right opens the Piazza San Pantaléo (Pl. C, 4), with a statue of the statesman M. Minghetti (1818-86). To the N. is the *Pal. Braschi,* of 1780, now the Ministry of the Interior, containing a superb marble staircase.

At the obtuse N.W. angle of the palace, facing the small Piazza del Pasquino, stands the so-called *Pasquino,* the mutilated relic of an antique group of Menelaus with the body of Patroclus. It became the custom early in the 16th cent. to affix satirical epigrams to the statue, and these came to be called pasquils, or pasquinades, after a citizen notorious for his lampoons. The answers used to be attached to the Marforio (p. 238). Pasquils have been in vogue at Rome ever since, recalling the satires of antiquity.

To the left lies the long Piazza della Cancelleria, with the ***Palazzo della Cancellería** (Pl. C, 4), an edifice of majestic simplicity, erected in 1486-95 in severe conformity with the ancient orders of architecture, and one of the noblest buildings in Rome. The fine façade is composed of blocks of travertine from the Colosseum. The handsome portal towards the Corso, by Vignola, admits to the church of *San Lorenzo in Damaso,* which is connected with the Cancelleria. The chief portal of the palace, added

at the end of the 16th cent. in the baroque style, leads into the *Court, enclosed by arcades in two stories. The antique columns are from the old church before it was rebuilt in the 15th cent.; the graceful capitals are enriched with roses, a rose being the crest of Card. Riario, the founder of the palace. The pope has been allowed to retain possession of this palace.

The *Rag Fair* held every Wed. morning near the Cancelleria presents a lively scene.

We continue to follow the Corso. The *Pal. Sora,* on the right, built at the beginning of the 16th cent., has been converted into the Liceo Terenzio Mamiani. — On the right rises the **Chiesa Nuova** (Pl. B, 4), or *Santa Maria in Vallicella,* founded by *San Filippo Neri* in 1580 for his new order of Oratorians, and completed 1605. The interior is richly decorated with stucco. The Madonna over the high-altar and the two paintings on the right and left (SS. Domitilla, Nereus and Achilleus, and SS. Gregory, Maurus and Papias) are by *Rubens* (1608). — The adjoining monastery, one of *Borromini's* chief works, in an exuberant baroque style, is now occupied by law-courts.

The Corso Vittorio Emanuele bends to the N.W. In the small Piazza Sforza (Pl. B, 4) are the *Pal. Sforza-Cesarini* and the *Bohemian Hospice.* The monument is that of the poet *Count Ter. Mamiani* (1799-1885). — Farther on, the Via del Banco di Santo Spirito diverges to the right to the Ponte Sant' Angelo (p. 268).

On the left a kind of modern temple contains the ***Museo Barracco** (Pl. B, 3, 4), an admirable collection of Greek and other antiques, presented to the city by Senator Giov. Barracco, and opened in 1905. Adm., see p. 200. Explanatory tickets everywhere provided.

First Room: Assyrian and Egyptian sculptures, some of the latter painted; interesting reliefs and heads. To the left of the exit, archaic sculptures from Cyprus; a fine late-Etruscan head of a female demon; Etruscan tombstones with artistic reliefs. — By the entrance and in the centre, Greek sculptures: base of an Attic stele, portrait-bust of Pericles, archaic heads and statues; on a table in the centre, a double Herma with two boys' heads, and copies of the Doryphoros (p. 290) and Diadumenos of Polycletus; standing alone, Torso of the Amazon of Polycletus (p. 290).

Second Room: mostly Greek sculptures. Left of the entrance: Fragment of the statuette of an Athlete, after Polycletus; above it, a head of Marsyas, a good copy from Myron; head of an Athlete; Roman head of Mars, of Trajan's time; the so-called **Apollo Barracco,* in a severe style; above, a faded portrait of Epicurus. — End-wall: Upper part of an archaic statuette of Hermes as god of the flocks; in the centre good copies of the Doryphoros and Diadumenos of Polycletus. — Back-wall: Head of Aphrodite, 4th cent. B. C.; Attic tomb and votive reliefs; statuette of a woman, in an austere style; in a glass-cabinet vases, terracottas, enamels; then fragments of reliefs, head of a Centaur, colossal female head of the Hellenistic period, two small pitcher-carriers in rosso antico, dancing Satyr, bust of an Athlete. — End-wall: *Fragment of an Attic votive relief; right of the entrance, Roman bust of a boy, Greek head of a girl; *Heads of a man and a woman from Attic tomb-reliefs of the 4th cent. B. C. In the centre: *Wounded hound, of the period of Lysippus.

On the Tiber, to the W., is *San Giovanni de' Fiorentini* (Pl. B, 4), the handsome national church of the Florentines, begun under Leo X., the façade added in 1734. — Near it an iron *Suspension Bridge* crosses the river to the Lungara (p. 291; toll 5 c.).

We return to the Cancelleria (p. 233) and proceed S. to the Piazza Campo di Fiore (Pl. C, 4), where the vegetable-market is held in the morning, and where criminals were once executed. The bronze statue of the philosopher *Giordano Bruno*, who was burnt as a heretic here in 1600, was erected in 1889. To the E. once lay the *Theatre of Pompey* (Pl. C, 4, 5), the form of which is shown by the semicircular shape of the Via di Grotta Pinta. Behind it lay the *Porticus of Pompey*, where Cæsar was murdered B.C. 44.

To the S.W. of the Campo di Fiore lies the Piazza Farnese (Pl. C, 4, 5), with its two fountains, in which rises the —

***Palazzo Farnese** (Pl. C, 5), begun, before 1514, for Card. Alex. Farnese, afterwards Pope Paul III. (1534-49), by *Ant. da Sangallo junr.*, continued after his death under the direction of *Michael Angelo* (to whom the fine cornice is due), and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. The building materials were partly taken from the Colosseum and the Theatre of Marcellus. This palace was inherited by the kings of Naples. Since 1874 it has been hired by the French government, whose embassy to the Italian government is now here. On the second floor is the 'Ecole de Rome', or French archæological institution, founded in 1875. The triple colonnade of the vestibule and the two arcades of the court were designed by Sangallo, in imitation of the Theatre of Marcellus; the uppermost story of the court is by Michael Angelo.

To the S.E. of the Piazza Farnese, in the elongated Piazza di Capo di Ferro, rises the *Pal. Spada alla Regola* (Pl. C, 5), erected in 1540. The façade is adorned with statues. The colonnade between the first and second courts, a marvel of deceptive perspective, is by Borromini (1632). On the first floor is the hall of the Consiglio di Stato, with an antique colossal statue, wrongly called Pompey. The adjoining gallery contains eight antique reliefs (fee 50 c.). — A little to the S. is the *Ponte Sisto* (p. 293).

From the Palazzo Spada several side-streets lead E. to the Piazza Benedetto Cairoli (Pl. C, 5) and the domed church of *San Carlo ai Catinari*, built in 1612 in honour of San Carlo Borromeo. The E. side of the square is skirted by the Via di Torre Argentina (Pl. D, 4, 5; p. 233), which, with its S. prolongation, the Via Arenula, leads to the *Ponte Garibaldi* (Pl. C, 5; p. 293). Tramway to Trastevere No. 3, to S. Paolo Fuori No. 5.

From the N.E. angle of Piazza Benedetto Cairoli the narrow Via de' Falegnami leads to the small Piazza Mattei (Pl. D, 5),

adorned with the **Fontana delle Tartarughe,* the most charming fountain in Rome, executed in 1585 by Taddeo Landini, a gracefully composed bronze group of four youths with dolphins and tortoises *(tartarughe).* On the left are the *Pal. Mattei* (Pl. D, 5; No. 31), one of the best works of Carlo Maderna (1616), and the church of *Santa Caterina de' Funari* (Pl. D, 5), built in 1549-63 by Giac. della Porta.

The cross-streets to the S. of Piazza Mattei and Santa Caterina de' Funari lead to the 'Ghetto', or Jewish quarter, which was demolished in 1887. In ancient and mediæval times the Jews lived in Trastevere, but about the middle of the 16th cent. they had this region assigned to them, and they were strictly confined to it down to the end of the papal rule. On the W. side of this now almost uninhabited quarter, on the ruins of the ancient theatre of Balbus, rises the *Pal. Cenci* (Pl. D, 5), once the home of Beatrice Cenci (p. 211). On the S.E. side is the new *Synagogue* (1904). On the N. side runs the Via del Portico d'Ottavia, in which rises the **Porticus of Octavia** (Pl. D, 5), erected by Augustus in honour of his sister and, according to the inscription, restored by Sept. Severus and Caracalla in 203. The chief entrance consisted of a double row of Corinthian columns, of which three in the inner, and two in the outer row are still standing.

The narrow Via del Teatro di Marcello leads on to the remains of the **Theatre of Marcellus** (Pl. D, 5), begun by Cæsar, and completed in B. C. 13 by Augustus, who named it after his nephew, the son of Octavia. The stage was on the side next the Tiber. Twelve arches of the outer wall of the auditorium are now occupied by workshops. The lower story, partly sunk in the earth, is in the Doric, the second in the Ionic style, above which, as in the Colosseum, a third probably rose in the Corinthian order. — The Via del Teatro di Marcello ends in the Piazza Montanara (Pl. D, 5), a great resort of country-people, especially on Sundays. The busy Via Bocca della Verità, in which is the church of *San Nicola in Carcere,* containing fragments from three ancient temples, leads S. to the Piazza Bocca della Verità and Santa Maria in Cosmedin (p. 258).

The *Ponte Fabricio* (Pl. D, 5), to the S.W. of the Theatre of Marcellus, called also 'Ponte de' Quattro Capi' from the four-headed hermæ on the balustrades, is the oldest bridge in Rome, having been built in B. C. 62 by *L. Fabricius,* as the inscription records. It crosses an arm of the river (usually dry) to the *Isola Tiberina* (Pl. D, 5, 6), on which is the church of *San Bartolomeo,* perhaps occupying the site of the ancient temple of Æsculapius. — The bridge from the island to the right bank of the Tiber replaces the ancient *Pons Cestius.* Near it is the Via Lungarina (p. 293).

III. The Southern Quarters (Ancient Rome).

This section embraces the chief part of the Republican and Imperial Rome, the hills of the *Capitol* and *Palatine*, the S. slope of the *Esquiline*, the *Aventine* and *Caelius*. This whole region lay waste and almost uninhabited in the middle ages, but is now being covered with modern buildings and streets.

a. The Capitol.

The *Capitol* is the smallest but historically most important of the Roman hills. The N. peak (164 ft.), now the site of the church of Araceoli, was occupied by the *Arx*, or citadel, with the *Temple of Juno Moneta*. On the S.W. peak (156 ft.) stood the great *Temple of Jupiter*, built by the last of the kings, and consecrated in B.C. 509, the first year of the Republic. It was ascended from the Forum on the E. side (Clivus Capitolinus, p. 245). On the W. side there was a steep slope, which was first made accessible in the 14th cent., when the civic authorities obtained possession of the hill.

From the Piazza d'Aracœli (Pl. D, 5) three routes ascend the Capitol. On the left a flight of 124 steps, constructed in 1348, leads to the unfinished façade of the church of Santa Maria in Aracœli (p. 242). On the right the Via delle Tre Pile, made practicable for carriages in 1873 (when remains of the old Servian wall, p. 203, were brought to light, to the left), leads past the entrance of the *Palazzo Caffarelli*, built in the 16th cent. and now occupied by the German embassy. Mural paintings in the throne-room by Prell, 1898 (adm. Mon., Wed., and Frid. 11-12, free).

The third approach is by the shallow steps, in the centre, at the top of which are the horse-taming *Dioscuri*. In the gardens to the left is a modern *Bronze Statue of Cola di Rienzo* (p. 206). Higher up are cages containing a she-wolf and two eagles.

The *Piazza del Campidoglio, or Square of the Capitol (Pl. E, 5), was designed by *Michael Angelo* and begun in 1538, but not completed till the 17th cent. On the balustrade in front, besides the Dioscuri, are two fine triumphal monuments of the time of Domitian, wrongly called 'Trofei di Mario', statues of Emp. Constantine and his son Constans, and two ancient Roman milestones. In the centre of the piazza rises the admirable antique **Equestrian Statue of Marcus Aurelius*, in bronze, which stood near the Lateran in the middle ages, when it was thought to be a monument of Constantine the Great, the first Christian emperor, to which fact it owes its excellent preservation.

At the back the piazza is bounded by the **Palazzo del Senatore** (Pl. E, 5), a mediæval building, provided with its handsome flight of steps by *Michael Angelo*, who also designed the façade, constructed in 1592. In the centre of the latter is a fountain, above which is a small antique statue of Roma; at the sides are the Tiber and the Nile. The palace contains the great hall of the civic council, offices, dwellings, and an observatory. The *Campanile* was erected in 1579; on its roof is a standing figure of Roma. (Ascent, see p. 243.)

The palaces at the sides, N. the *Capitoline Museum*, and S. the *Palace of the Conservatori*, were not built till the 16-17th cent.; the flights of steps on their E. sides, with triple arcades, are by Vignola (1550-55).

The *__Capitoline Museum__ (Pl. E, 5) contains, after the Vatican, the most important collection of antique sculptures in Rome, some of them of foremost rank. Adm., see p. 200; tickets at a window to the left of the entrance, admitting also to the Conservatori Palace (p. 240) and the Tabularium (p. 243), but only on the same day.

Ground Floor (Pianterreno on annexed Plan). Straight before us in the Court (Cortile) is a fountain, above which rises the so-called *Marforio*, a colossal river-god, erected in the middle ages in the Via di Marforio, where it was used for posting up the retorts to Pasquino's attacks (see p. 233). The other sculptures are unimportant. On the right are two Egyptian lions in black granite.

The corridor on the groundfloor (Pl. 4) is adjoined on each side by three rooms. To the left is Room I: Built into the wall on the left is the so-called Capitoline fountain-mouth, with an antique relief from the life of Achilles. The 2nd and 3rd Rooms may be passed over. — The 5th, 6th, and 7th Rooms, entered from the opposite end of the corridor, contain several good sarcophagi. In Room VI, No. 5, on the left, Sarcophagus with a battle between Romans and Gauls, showing the influence of the Pergamenian school; in Room VII, a large sarcophagus with scenes from the life of Achilles.

Upper Floor (Primo Piano on annexed Plan). From the staircase we go straight into: I. Room. In the centre: **1. *Dying Gaul*, recognised by his twisted collar and bristly, hair and beard, is sitting on his shield, on which lies the curved battle-horn (comp. p. 217), while the blood pours from his wounded breast. Right wall: *5. Head of Dionysus; 3. Alexander the Great. Opposite the entrance: 16. So-called M. Junius Brutus, Cæsar's murderer (now said to be a portrait of Virgil); 14. Flora. Left wall: 12. Portrait-statue of a youth, wrongly called Antinous; *10. *Resting Satyr*, after Praxiteles, one of the best existing antique replicas; 9. Girl protecting a dove. Entrance-wall: *8. Portrait-statue, said to be Zeno.

II. Room. By the walls are brick-stamps, reliefs, and inscriptions. On the entrance-wall, the *Lex Regia* of Vespasian (black tablet of bronze), used by Cola di Rienzo as a text for proclaiming the might and liberty of ancient Rome (p. 206). In the centre, 1. Satyr with a bunch of grapes, in rosso antico, on an altar. Window-wall: 26. Round ara like a ship's prow, 'Ara Tranquillitatis', found along with the 'Ara Ventorum' and 'Ara Neptuni' at the harbour of Anzio, where they were used by sailors for sacrifices. Wall of egress: 3. Sarcophagus with relief of Diana and Endymion; 8. Boy with mask.

MUSEO CAPITOLINO
PRIMO PIANO
Cortile
VII
VIII
VI
I
II
III
IV
V
Metri
N
S
PIANTERRENO
Cortile
1
2
3
4
5
6
7
8
PALAZZO DEI CONSERVATORI
1° PIANO
Metri
Forma Urbis
Giardino
Sala degli Orti Laniani
Cortile
Corridoio
Fasti consolari
Sale dei Conservatori
Cappella
Corridoio (Porticiane)
Sala grande
Fasti moderni
Ingresso
Protomoteca
Mon.d. Orti Mecenaziani
Bronzi
Museo Italico
Protomoteca
Tombe del l'Esquilino
Sculture arcaiche

Entrance-wall: 16. *Boy with a Goose,* copy of a statue by Boethus; 18. Sarcophagus with battle of Amazons; upon it, 21. Ariadne.

III. Large Hall. In the centre: 2, 4. *Centaurs* in dark-grey marble, on whose backs are to be imagined Erotes, whom the young centaur joyfully, the elder mournfully follow; 3. Colossal basaltic statue of the young Hercules, on an altar of Jupiter. Window-wall, left of the entrance: 33. *Wounded Amazon,* leaning on her spear; 36. Athena. Wall of egress: 7. Colossal statue of Apollo. Right wall: 20. Archaic Apollo; 24. Ceres. Entrance-wall: 27. Hunter with a hare; 28. Harpocrates, god of silence.

IV. Room. On the walls, highly finished *Reliefs,* six from the frieze of a temple of Neptune, with sacrificial implements and parts of ships (Nos. 99, 100, 102, 104, 105, 107). — In the centre: 98. Sitting statue, erroneously called M. Claudius Marcellus. Also ninety-three **Busts of Celebrated Men,* some named arbitrarily: 4, 5, 6. *Socrates;* 22. *Sophocles;* 25. *Theon;* 31. *Demosthenes;* 33, 34. *Sophocles;* opposite, in the lower row: 44, 45, 46. *Homer;* 48. *Cn. Domitius Corbulo;* *49. *Scipio Africanus* (?); *59. Young Barbarian, not *Arminius;* 63. *Epicurus* and *Metrodorus,* a double herma; 75. Roman of Cicero's era; 82. *Æschylus (?).*

V. Room. **Reliefs* on the entrance-wall: 92. Endymion asleep, beside him the watchful dog; 89. Perseus liberating Andromeda. In the centre: 84. Sitting female statue, wrongly called Agrippina. — The very complete collection of **Busts of Emperors*, whose names are mostly confirmed by comparison with coins, affords an excellent idea of Roman portraiture. The numbering begins in the upper row, to the left of the entrance: 1. Julius Cæsar; 2. Augustus; 4. Tiberius; 5. Germanicus; 7. Drusus the Elder, brother of Tiberius, 8. Antonia, his wife; 9. Germanicus, their son; 10. Agrippina the Elder, wife of Germanicus; *11. Caligula, in basalt; 12. Claudius; 13. Messalina, third wife of Claudius; 14. Agrippina the Younger, daughter of Germanicus, mother of Nero and last wife of Claudius; 15. Nero; 19. Otho; 21. Vespasian; 22. Titus; 24. Domitian; *25. Domitia, his wife; 27. Trajan; 28. Plotina, his wife; 31, 32. Hadrian, 33. Sabina, his wife; 35. Antoninus Pius; 36. Faustina the Elder, his wife; 37, 38. Marcus Aurelius, as a boy and as a man; 39. Faustina the Younger, his wife, daughter of Antoninus; 41. Lucius Verus; 43 Commodus; 50, 51. Septimius Severus; 53. Caracalla; 60. Alexander Severus; 62. Maximin, etc.

VI. Corridor. At the end, to the left: Beautiful marble vase on an archaistic *Puteal* (fountain enclosure), with a procession of 12 gods. By the window to the left: 33. Bust of young Caligula. Then, opposite the window: (l.) 30. Trajan; (l.) *29. *Pallas,* from Velletri. — To the left, in the hexagonal room (Pl. VIII), is the **Capitoline Venus,* the exquisite work of a Greek chisel, finest of all imitations

of the Cnidian Aphrodite of Praxiteles, and almost perfect; also a group of *Cupid and Psyche.* — Farther on in the Corridor, to the left: 20. Psyche tormented by Cupid; (r.) Sarcophagus with the birth and education of Bacchus. Right: 48. Son of Niobe; (l.) 15. Colossal head of Venus; (r.) 49. Colossal female head; (l.) 10. Octagonal cinerary urn with Cupids; 8. Drunken old woman; beyond the entrance to the 7th Room, (l.) 5. *Cupid bending his Bow.*

VII. Room. Right wall: The well-known mosaic of the **Doves on a Basin,* copy of a Pergamenian work; below it, 13. Sarcophagus, Prometheus forming man, whom Minerva inspires with life. Right wall, Mosaic with masks; under it, 37. Sarcophagus with Selene and Endymion. On the end-wall Roman portrait-busts; under these, in the centre, Cippus with relief of a Vestal Virgin drawing a boat with the image of Magna Mater up the Tiber. By the adjacent window, 83. *Ilian Tablet*, a small relief, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the Trojan myth, explained by Greek inscriptions. 83a, b. Fragments representing the shield of Achilles, according to Homer.

The **Palace of the Conservatori** (Pl. E, 5), or town-council, contains a number of bronzes and other antiques formerly preserved here, with the addition of objects found within the last few decades and acquired by the city. Adm., see p. 200; tickets to be obtained at the Capitoline Museum (p. 238).

In the Court *(Cortile)*, by the right wall, is a cubic vessel which once contained the cinerary urn of the elder Agrippina, used in the middle ages as a corn-measure. On the left wall high-reliefs representing Roman provinces; colossal head of Constantine the Great. In the hall opposite the entrance, statues of Roma and two barbarians. — We now turn to the left into the corridor, where (left) is No. 30. Columna rostrata (ship's prow), bearing the fragment of an *Inscription in honour of C. Duilius*, the victor at Mylæ, B.C. 260, restored in the imperial period; under the window is a statue of Charles of Anjou, King of Sicily (13th cent.). — We ascend the staircase: to the left, on the back of an inscription slab is an ancient relief of M. Curtius, from the Forum (p. 246); on the first landing are four reliefs of imperial processions, triumphal and sacrificial; on the second landing: Relief of an emperor making an oration. — To the left are the staircase to the upper story (p. 242) and the entrance to the —

*New Capitoline Collection: consult Plan, p. 238, Palazzo dei Conservatori, 1° Piano.

We pass through two rooms containing modern lists of Roman magistrates (Fasti Moderni) and Greek and Roman portrait-heads. In the 1st room, 100. Portrait of the republican period. In the adjacent 3rd room is the portrait-head of a lady of the time of

Theodoric the Great (p. 108); also torsos of Athena, etc. — In the following Corridor (Corridoio) are statuettes of Satyrs, expressive of violent emotion, in the style of the Pergamenian battle-scenes (opp. which, on the left, is part of the so-called Protomoteca, see below); also Roman portrait and other statues. — At the beginning of the corridor we turn to the right into the —

Sala degli Orti Lamiani, containing marble antiquities found on the Esquiline. On the right, Pergamenian *Head of a Centaur; Bust of Hercules, after Scopas; end-wall, Tritons; *Half-figure of Emp. Commodus* with the attributes of Hercules and kneeling figures of two provinces; by the left wall, Old fisherman; Old woman carrying a lamb; Statuette of a boy playing; Girl on a seat; by the entrance, Tombstone of *Q. Sulpicius Maximus*, a boy of $11^1/_2$ years, who, according to the inscription, worked himself to death after winning the prize in a competition (agon) for extemporizing Greek verse; in the centre the so-called *Esquiline Venus*, a girl dedicated to the Isis cult in the act of loosening her hair (Augustan period).

The Sala degli Orti Lamiani opens on a Garden Court (Giardino) with two fountains, one with a kneeling Silenus, the other with a horse torn by a lion. Built into the N.W. wall is a *Plan of Rome* (ca. 205 A.D.), pieced together from marble fragments found in the 16th cent. behind SS. Cosma e Damiano (p. 249), forming an important topographical record, in which, contrary to modern usage, the S. side is uppermost. Adjacent on the W. is the Pal. Caffarelli (p. 237), in the foundations of which is visible a fragment of a huge marble column from the temple of Jupiter Capitolinus. — We return to the corridor, and from its further end, passing a large sarcophagus adorned with scenes from the chase, we enter the —

Mæcenas Room, containing objects found in the gardens of Mæcenas (p. 221; Monumenti degli Orti Mecenaziani). Right: *Relief of a *Dancing Mænad*, of the time of Phidias; a fine replica of the head of the Capitoline Amazon (p. 239); in the centre, fountain-mouth in the form of a drinking-horn; right of the egress, hanging *Marsyas*, in red marble. — Next is the Room of the Bronzes. At the entrance, on the right, Diana of the Ephesians on a triangular altar; left, an expressive head with inserted eyes; fragment of a bull; opposite, a horse, of excellent workmanship; to the left of it, **Thorn Extractor*, wonderfully true to nature; then, on the left, *Priest's Boy* (camillus); in the corner, colossal head of an emperor; in the centre, frame of a litter and a bedstead, the bronze mountings inlaid with silver and copper being alone antique. — We return through the Museo Italico, a collection of vases, terracottas, bronzes, and other small objects from Etruria and Latium, to the corridor, and thence, to the right, enter the —

Protomoteca, a collection of busts of Italian and foreign scholars and artists who have rendered service to Italy. — The next

room, that of the Tombe dell' Esquilino, contains objects from tombs of the 7th-5th cent. B.C., and, on the pavement, slabs of the Capitoline temple-precincts, preserved here in their original position. — Adjacent is the very dark room of the Archaic Sculptures, containing admirable Greek **Tomb and Votive Reliefs,* the torso of a charioteer, a kneeling Amazon, a triumphal chariot (under glass; the bronze-fittings, reliefs from the story of Achilles, alone antique), a statuette of Leto, etc.

We return to the landing (p. 241) and pass to the left, through a corridor (IX, a collection of porcelain) and an old chapel (VIII; with a Madonna fresco of the early 16th cent.), into the Sale dei Conservatori, which were embellished at the end of the 16th cent. with frescoes from Roman history. The innermost of these, the large Room I, contains a bronze statue of Innocent X. by Algardi and a marble statue of Urban VIII. by Bernini. Room II, to which we return, contains statues of papal generals of the 16th cent. and the so-called **Capitoline Wolf*, a work of the 5th cent. B.C., probably from the Capitoline Temple, where it was injured by lightning in B.C. 65 (of which there are traces on the hind-legs; the twins were added by the Renaissance). Room IV is occupied by the *Fasti Consulares*, fragments of the lists of these great Roman officials down to the time of Augustus, and busts of the scholars who have elucidated them. In Room V are several antique and Renaissance busts. The adjoining Cabinet (V a) contains memorials of Garibaldi.

On the Upper Floor (reached by the staircase mentioned on p. 240) contains, on the right, two rooms with fragments of fine antique *Mosaics* and the *Cabinet of Coins* (closed on Sun.; to the left of the door is a gold fibula from the tomb of a Goth, 6th cent. A.D.) — In the adjacent corridor are antique bronzes, terracottas, and glasses; at the end, a gilded statue of Hercules. We now enter, to the left, the —

Picture Gallery, which contains some excellent works. 1st Room: right and left of the entrance, *Dom. Tintoretto*, Scourging, Crowning with thorns, and Baptism of Christ; then, l., *Dosso Dossi*, Holy Family; *Dan. da Volterra*, St. John; opposite the entrance, **Rubens*, Romulus and Remus; *Ann. Caracci*, Frescoes from the myth of Cupid and Psyche. — 2nd Room: *Salvator Rosa*, Soldier, Witch; Roman views of the first half of the 18th cent. — In the adjacent large 3rd Room: *Caravaggio*, Fortune-teller; *Parmigianino*, John the Baptist (under glass); *Palma Vecchio* (not Titian), Christ and the adulteress; on the end-wall an immense canvas by *Guercino*, St. Petronilla raised from her tomb and shown to her bridegroom; *Guido Reni*, Soul in bliss (unfinished). — Returning to the 2nd Room, we thence enter the 4th Room. On the right, **Titian*, Baptism of Christ, with the donor; *Velazquez*, Portrait of himself; *Van Dyck*, The painters Lucas and Cornelius de Wael; Portrait of Michael Angelo by a pupil; **Van Dyck*, Portraits of the poet Thomas Killigrew and of Henry Carew; *Pietro da Cortona*, Alexander and Darius *Moroni*, Double portrait. — 5th Room: *Domenichino*, Cumæan Sibyl; *Paolo Veronese*, Rape of Europa (p. 77; studio copy); *Dom. Tintoretto*, Magdalene. — 6th Room: *Garofalo*, Madonnas and other pictures; *Lor. di Credi*, Madonna with angels.

A flight of steps to the left of the Capitoline Museum (p. 237) ascends to the loftily-situated church of **Santa Maria in Aracœli**

(Pl. E, 5), which stands on the ruins of the Capitoline Temple of Juno, and was mentioned already in the 8th cent. as S. Maria de Capitolio. Its present name, 'on the altar of heaven', dates from the 12th cent., when a legend pointed this out as the spot where the Sibyl of Tibur announced the birth of Christ to Emp. Augustus.

Over the side-portal, through which we enter the church, is a mosaic of the 13th cent., Madonna between two angels.

The Interior is disfigured by later additions. The Nave contains 22 ancient columns, of every variety, and a rich ceiling executed in memory of the victory of Lépanto (1571). By the wall of the principal entrance and in the choir are interesting Renaissance tombs. The 1st chapel in the Right Aisle contains fine frescoes from the life of San Bernardino of Siena, by *Pinturicchio*. — Left Aisle. In the 2nd Chapel a manger *(presépe)* is fitted up at Christmas, a gorgeous tableau of the Nativity, life-size, with a richly decorated and much revered infant as the *Santo Bambino*. From Christmas Day to 6th Jan., 3-4 o'clock daily, children from 5 to 10 years of age here recite addresses to the Bambino, which, though studied, are repeated with ease and grace of gesture and manner. — Transept. On the right and left are two fine Ambones from the old choir, by *Laurentius* and *Jacobus Cosmas* (ca. 1200). On the left is an octagonal canopy, borne by eight marble columns, called the *Cappella Santa*, or *di Sant' Elena*, within the altar of which is another bearing the inscription 'Ara Primogeniti Dei', which is said to have been erected by Augustus.

On the S. height of the Capitol (to which we mount the flight of steps to the left of the Palace of the Conservatori, through the arcade; p. 237) are the *Casa Tarpea,* Via di Monte Tarpeo 25-27, containing the hospital of the German embassy, and, No. 28, the *German Archaeological Institute* (Pl. D, 5). In the garden of the hospital (custodian, No. 25) is shown the *Rupe Tarpea,* or Tarpeian Rock, over which malefactors used to be thrown.

We now descend the *Via del Campidoglio,* between the Pal. dei Conservatori and the Pal. del Senatore, towards the Forum, visiting on the way the imposing remains of the **Tabularium,** on the site of which the latter of these two palaces stands. The entrance is by the first iron gate on the left in the Via del Campidoglio, and then by a door on the right, inscribed 'Tabulario e Torre Capitolina'; tickets, see p. 238. The building, erected in B.C. 78 by the consul Q. Lutatius Catulus for the public archives, consisted of a fivefold series of vaults, the last of which opened towards the Forum in the form of a two-storied colonnade, with half-columns in the Doric style below and Corinthian above. The vaults were used in the middle ages as a salt-magazine, and the blocks of peperino have been much corroded by the salt. In the colonnade, on the left, is the approach, marked 'Torre Capitolina', to the steps (about 260) ascending to the top of the Campanile of the Palazzo del Senatore (p. 237), which commands a superb *View of Rome.

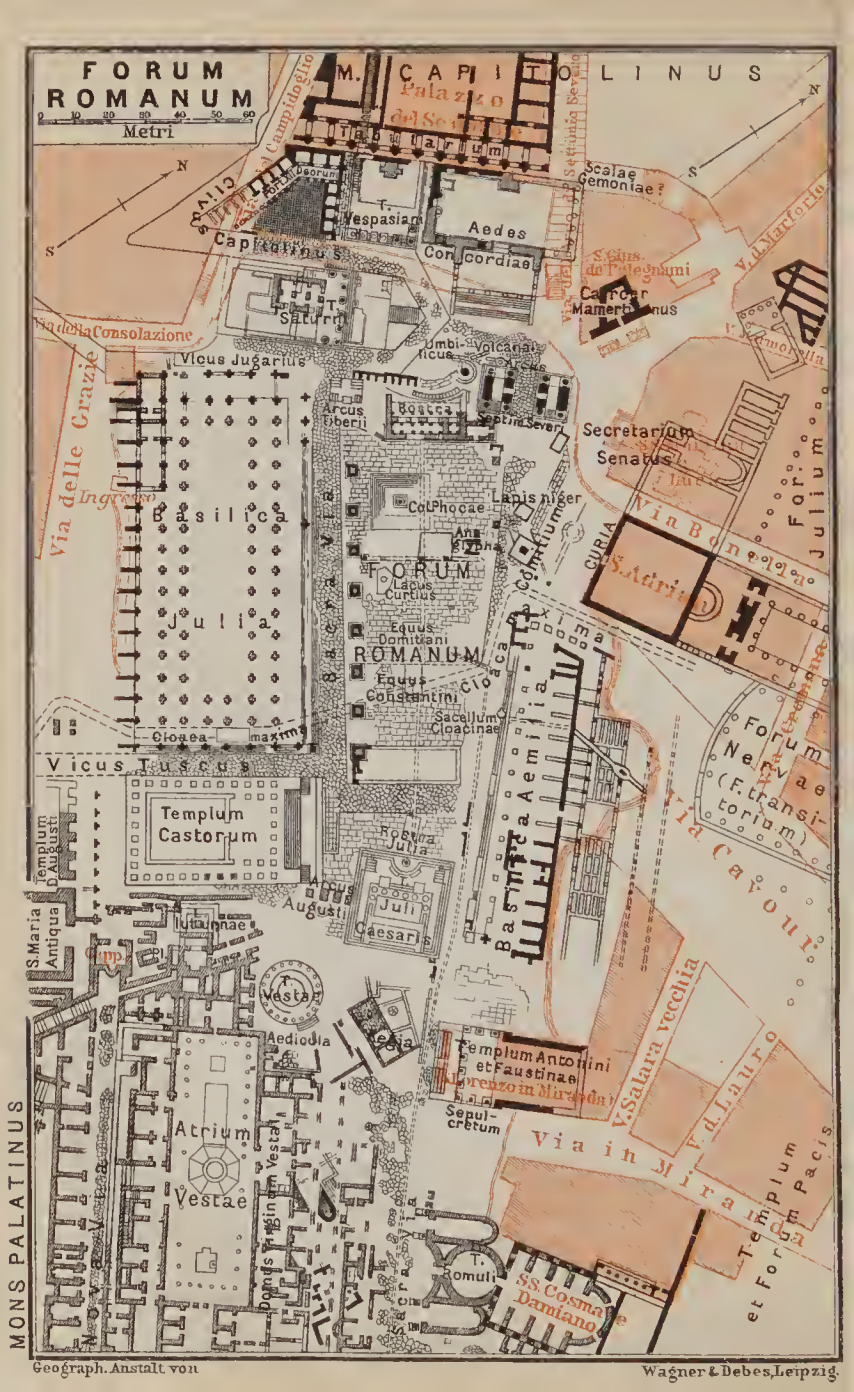
b. The Forum Romanum and the Colosseum.

To the S.E. of the Capitol, between the Palatine and Esquiline, lies the plain now occupied by the *Forum*, which was drained at an early period by the inhabitants (in particular by the Cloaca Maxima, p. 257) and thus rendered cultivable. Tradition makes this the scene of the battle between the Romans and Sabines after the rape of the Sabine women, and the central point of the life of the new and united community. The forum was at first a market-place and centre of trade, while public meetings and judicial proceedings were held in the smaller *Comitium* (p. 246), which adjoined it on the N.E. The more vigorous development of public life led, however, in the 3rd cent. to the transference of popular assemblies to the Forum, from which the markets were gradually ousted. From the beginning of the 2nd cent. onwards a number of so-called basilicas with arcades and colonnades were erected for administrative, commercial, and judicial purposes, so that the development of Rome as the capital of the world came to be visibly mirrored in the Forum. Cæsar was the first to begin its extension on a grander scale (p. 252), but it was left to his nephew, Emp. Augustus, to complete the task. All the edifices of the Republic were restored by him and his successors, magnificent new buildings, triumphal arches, columns, and statues being added. The Forum was resplendent with costly marbles and gilded bronze, and down to the 6th cent. it remained practically intact. Then followed a thousand years of vandalism, when it was used as a quarry. Churches and secular buildings alike derived not only their columns and solid stone from this source, but even their lime by the burning of marble. The Forum thus became gradually buried in rubbish, so that the ancient pavement is at places 40 ft. below the present level of the ground. Its desolate area was the haunt of teams of buffaloes and oxen from the country; the very name of Forum was forgotten, and down to our own time its far-famed site was popularly known as the *Campo Vaccino*. Since 1870, however, its exploration has been carried on in a very thorough and systematic manner.

Admission, see p. 201. The front part of the Forum, at the foot of the Capitol, may be surveyed from without. The entrance to the principal part is in the Via dello Grazie (p. 245).

As we descend from the Capitol by the Via del Campidoglio, we obtain, beyond the entrance to the Tabularium, a very striking *Survey of the Forum. To the left, below us, lie the temple of Saturn, to which the eight unfluted columns belong, the three columns of the temple of Vespasian, and the arch of Septimius Severus; behind, partly hidden by the columns of the temple of Saturn, is the column of Phocas; then the temple of Faustina, with its octostyle portico, and, opposite, the three columns of the temple of Castor. In the 'Sacra Via', which ascends from the temple of Faustina, we observe on the left the round temple of Romulus with the church of Santi Cosma e Damiano, then the huge arches of the basilica of Constantine, and on the right the brick remains of numerous private houses. In the background appear the church of Santa Francesca Romana, on the site of the temple of Venus and Roma, the Colosseum, the arch of Titus, and to the right the ruins on the Palatine.

The building to the E. of the railed-in front part of the Forum is the **Porticus of the Twelve Gods** *(deorum consentium)*, whose images were erected here in A.D. 367 by the præfectus urbis, one of the champions of expiring paganism. To the right of it rise



Geograph. Anstalt von Wagner & Debes, Leipzig.

three colnmns, belonging to the **Temple of Vespasian,** erected under Domitian and restored by Septimius Severns. Its portico was borne by eight columns, six in front, and one on each side. Of the dedicatory inscription part of the last word only is preserved. Farther on, to the right, is the **Temple of Concordia,** fonnded B.C. 366 by Camillns in memory of the reconciliation between the Plebs and the Patricians, and snperbly rebnilt B.C. 7.

We next enter the Fornm itself from the Via delle Grazie (p. 244), and first visit the —

Basilica Iulia. Built and consecrated by Cæsar after the battle of Thapsns, B.C. 46, it was enlarged by Augustus, then burned down several times, and restored for the last time in A.D. 416. It is abont 110 yds. long and 53 yds. wide. It consisted of a central space, in which were held the sittings of the tribunal of the Centumviri, and was enclosed by double aisles all round. The pillars for the roof, which were destroyed down to their foundations, have been rebuilt of brick and some remains of the old stones; on the W. side only, where a church had been inserted in the middle ages, are a few remains of marble pillars with Doric half-columns placed against them. The pavement of the interior is almost entirely a modern restoration. On the pavement of the aisles are still seen a number of circles and other marks, scratched on the surface, which were used in playing a game resembling dranghts.

The chief façade of the Basilica Iulia looked into the Forum (see below), separated from it by the *Sacra Via,* which ascended in a bend, past the scanty remains of the *Arcus Tiberii,* erected A.D. 16 in honour of the victories of Drusus in Germany, and past the Temple of Saturn, to the Capitol *(Clivus Capitolinus).*

The **Temple of Saturn,** of whose portico eight columns still stand on a high basement, contained the Ærarium Publicum, or treasury. It was consecrated B.C. 497, and was restored B.C. 44. The inscription: 'Senatns popnlusque Romanns incendio consumptum restitnit' refers to a poor later restoration. A flight of steps, of which bnt few fragments remain, ascended to the portico. In the street in front of the temple are remains of the *Miliarium Aureum,* set up by Augustus, which indicated the mileage of the various Roman roads. — By the Arch of Severus (p. 246) are the conical brick remains of the *Umbilicus Urbis Romae,* or ideal centre of the city.

To the right of the Arch of Tiberius, in the centre of the W. side of the Fornm, rise the massive blocks of the *Rostra,* or orator's tribune, of the time of Augustus, badly restored of late. It was a long raised platform, on which the speaker could walk to and fro, as in the pulpits of several Roman and Neapolitan churches. The name recalls the prows of the war-ships of Antium, with which it was adorned after the capture of that town B.C. 338.

Opposite the Rostra lay the *Forum* proper, paved with limestone

slabs, on which rises the latest monument of antiquity, the **Column of Phocas,** erected according to the inscription in 608, in the time of the E. Roman exarchate (p. 108). Among the architectural fragments placed around are the interesting *Anaglypha Traiani,* two marble screens, probably from the Rostra, adorned with fine reliefs. The relief on the side next the Capitol relates to Trajan's 'Alimenta', or institution for poor children; that on the side next the Forum refers to the remission of arrears of taxes, the records of which are being burned in Trajan's presence; in the background are seen the buildings of the Forum as they appeared in antiquity; on the inner side of each screen are a boar, a ram, and a bull, the victims sacrificed at the public celebrations of the Suovetaurilia. — In the square of the Forum there have also been excavated remains of the enclosure of the *Lacus Curtius,* into which, according to tradition, the young patrician M. Curtius, in full battle array, sprang in order to appease the wrath of the gods (see p. 240), and also two pedestals, on which probably stood the statues of Domitian (*Equus Domitiani,* A.D. 92) and Constantine *(Equus Constantini).* The brick pedestals on the Sacra Via, which were encrusted with marble, and bore columns (two of which have been re-erected), are of the time of Diocletian.

Near the Anaglypha a flight of wooden steps descends to a group of venerable monuments which were covered up and partly destroyed by the improvements of Cæsar and Augustus. The inscriptions on the square pillar, even in Cicero's time, were unintelligible to few. The monuments were supposed to mark the *Tomb of Romulus.* The black marble ('lapis niger') which covers them appears to have been laid during the later empire to mark the spot.

The ***Triumphal Arch of Septimius Severus,** adjoining the Rostra, a marble monument 75 ft. in height and 82 ft. in breadth, with its three passages, was erected in A.D. 203, in honour of the emperor and his sons Caracalla and Geta, recently victorious over the Parthians. It is adorned with Victories and (on the sides) with crowded battle-scenes, which show the debased style of the period. It was surmounted by a bronze chariot with six horses, on which stood Severus, crowned by Victory. The letters of the inscription were inlaid with metal. Caracalla afterwards erased the name of his brother Geta, whom he had murdered, and filled the gap with the words 'Father of his country, the best and bravest of princes'. — On the brick pedestal in front of the right side-passage once stood a statue of Emp. Constantius on horseback (A.D. 353); the marble base, discovered in 1547, has recently been replaced. The pedestal shows how much lower the Forum must then have lain. As in the case of other triumphal arches, the central passage, used on festive occasions, could only be reached by means of a scaffolding or of heaped up earth.

The triangular space in front of the church of Sant' Adriano (p. 247) is the last relic of the ancient *Comitium* (p. 244). Here

are seen a shallow fountain-basin, a marble pedestal erected by Maxentius about A.D. 308, etc. Below the pavement of the imperial age remains of ancient buildings of tufa have been discovered.

The high brick building on the margin of the excavations was the senate-house *(Curia Iulia)* erected by Cæsar. The brick façade (with mediæval tombs hollowed out in it) dates from its restoration by Diocletian (ca. 305). Pope Honorius I. converted it in 625 into the church of the martyr Hadrian *(Sant' Adriano)*. Built into the *Secretarium Senatus*, or secret assembly-hall, is the church of *Santi Martina e Luca*.

The Curia Iulia is adjoined by the **Basilica Æmilia**, which after the Basilica Porcia (p. 203, now no longer traceable) was the first of the great additions to the Forum. It was built in B. C. 179 by the censors M. Æmilius Lepidus and M. Fulvius Nobilior, and restored several times by members of the Gens Æmilia down to the times of Augustus and Tiberius. It was preceded by a two-storied colonnade of the Doric order (as seen from the single pillar still standing in the S.E. corner). Behind this colonnade ran a series of twelve rectangular recesses, in the middle of which was an entrance (now by a bridge across a deep drain) to the great hall, 86 yds. long, 28 yds. broad. This hall had lateral galleries borne by columns and was roofed with wood. The chief entrance was probably on the N.W. side, opposite the Curia. There are still many fragments of the coloured marble columns and of the beautiful white marble entablature. Numerous pieces of melted metal adhering to the coloured marble pavement indicate that the building was destroyed by fire, probably when Rome was captured by Alaric in 410. The three columns of red granite, re-erected on rude cubical bases, date from a late restoration. In the 7th or 8th cent. a fortress-like building of massive tufa blocks, paved with mosaic, was incorporated with the basilica.

On the E. side of the Forum, and facing the Capitol, once stood the *Temple of Cæsar*, of which only the concrete substructions now remain. It was erected by Augustus on the spot where Mark Antony, in March, B.C. 44, delivered the famous oration which wrought so powerfully on the excited populace. A funeral pyre was hastily improvised, and the illustrious deceased was accorded the honour of being burned in view of the most sacred shrines of the city. The temple was dedicated by Augustus in B.C. 29, two years after the battle of Actium, by which his supremacy was secured (p. xxiv).

Separated from the Temple of Cæsar by the Sacra Via, which was spanned by the *Triumphal Arch of Augustus*, rises the basement of the ***Temple of Castor and Pollux** *(Templum Castorum)*, with three Corinthian columns of Parian marble and part of the entablature, of exquisite workmanship. This was one of the most famous temples of the Republic. It was erected B.C. 496-84,

and dedicated to the Dioscuri as a thank-offering for aiding the Romans to defeat the Latins on Lake Regillus. It was also frequently used as a senate-hall. The three columns date perhaps from a restoration in the time of Trajan or Hadrian.

Opposite the temple, to the S.E., lay the region sacred to Iuturna, the nymph of the springs that rise here. To her cult belonged a square water-basin *(Lacus Iuturnae)* and several chambers, in which remains of sculptures belonging to the sanctuary have been placed. Further on, passing a room converted into a Christian chapel, we reach the foundations of the *Temple of Augustus* on the right, and, on the left, the basilica of —

Santa Maria Antiqua. This church, erected in the 6th cent., utilizes an ancient building, probably the library connected with the Temple of Augustus. The open space in front of the temple became the fore-court of the church, while the atrium with its pillars and columns was converted into nave and aisles.

The interior is richly decorated with Byzantine **Frescoes* of the 7th-8th cent.: on the side-wall of the left aisle, Christ enthroned, with eleven Latin saints on his right, and nine Greek on his left. The best-preserved frescoes are in the chapel at the end of the left aisle: Crucifixion; below it, the Madonna enthroned, with SS. Peter, Paul, Quirieus, and his mother Julitta; on the left is Pope Zacharias (741-752), on the right an official with the model of a church appears on the right; on the side-walls, Martyrdom of Quirieus and Julitta. The frescoes in the choir, executed under Martin I. (649-54) and John VII. (705-7), are much damaged.

On the Sacra Via, to the S.E. of the Temple of Cæsar, are fragments of the marble walls of the *Regia,* where tradition places the dwelling of Numa Pompilius, the founder of the public and official cults. Here, at a later date, dwelt the Pontifex Maximus. The building, which contained the chambers sacred to Mars, his sacred spears, the sacrificial utensils of the priests, and the archives, was burned down in B.C. 36 and afterwards magnificently rebuilt in marble. From that period date the Fasti Consulares (p. 242).

On the other side of the Sacra Via a round core of concrete marks the site of the *Temple of Vesta,* in which the Vestal Virgins kept alight the sacred fire, and fragments of which lie around. Behind it is a small *Aedicula* (chapel for the image of a god), where a side-entrance and a few steps lead to the —

***Atrium Vestæ,** the Palace of the Vestal Virgins. The ruins are of carefully constructed brickwork, once faced with marble, and date from the 1st and 2nd cent. A.D. The building consists of three divisions. We first enter a rectangular court, 74 yds. by 25 yds., which was enclosed by two-storied colonnades, the lower columns being of veined green cipollino marble, the upper of red breccia. It was adorned with statues of the Virgines Vestales Maximae, of the 3rd and 4th cent. A.D., of which eleven are preserved in whole or in part (the best being now in the Museo delle Terme, p. 216). In the centre of the court are three (now restored) cisterns for rain-

water, as their cult forbade the priestesses to use water conducted artificially. A few steps next lead to a square room, on each side of which are three cells, probably for the use of the six priestesses. Two rooms in the S. wing, below the Nova Via and the Palatine, are still paved with handsome marble. In the W. wing are the domestic offices, kitchen with fire-place, store-room with a leaden water-tank, etc. A staircase ascends on the S. side to the upper floor containing the bedrooms of the Virgins, some of which, including several bath-rooms, have been preserved (key kept by the custodian of the Forum).

On the Sacra Via, to the E., on a base 16 ft. above the present pavement, rises the ***Temple of Faustina**, of which the portico, with ten columns of Enbœan marble, and part of the cella are still standing. The temple was originally approached by a broad flight of steps. It was dedicated by Antoninus in A.D. 141 to his wife, the elder Faustina, and to himself also after his death, as the added first line of the inscription shows. The church of *S. Lorenzo in Miranda*, in the interior of the temple, is first mentioned in the 12th cent. — The recently discovered *Sepulcretum*, on the E. side of the temple, dates back far beyond the 6th cent. B.C., after which, owing to the increasing business of the Forum, the burial-ground had to be removed to the Esquiline higher up.

The Sacra Via ascends a hill, the ancient *Velia*, which connects the Palatine and Esquiline, to —

Santi Cosma e Damiano (Pl. E, 5; entered from the Via in Miranda), a church constructed by Felix IV. (526-30) out of a temple erected by Emp. Maxentius to his son Romulus (d. 309). Owing to the dampness of the soil, Urban VIII. raised the floor in 1633 so as to form an upper church, but the old part continued in use as the lower church.

The Lower Church retains its old bronze doors with their antique lock. — In the Upper Church, on the arch of the choir and in the tribune, are **Mosaics* of the 6th cent., perhaps the finest in Rome, but much restored about 1660 (afternoon light best). Those on the arch, which has been shortened in course of restoration, represent the Lamb with the Book with seven seals (Revelation, iv); adjoining these the seven candlesticks, four angels, and symbols (angel and eagle) of two Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom SS. Cosmas and Damianus are conducted by Peter and Paul; on the left side St. Felix (modern) with the church, on the right St. Theodorus. Beneath, Christ as the Lamb, towards whom the twelve lambs (Apostles) turn.

To the right, further on, are the substructions of private houses. On the left rise the three colossal arches of the ***Basilica of Constantine** (Pl. E, F, 5), erected by Maxentius, but altered by his conqueror Constantine, whose name it bears. It was a quadrangle of about 110 by 83 yds., with three aisles, roofed with huge barrel-vaulting (that of the right aisle, which still exists, measuring 67 by 57 ft., and 80 ft. high), which has served as a model to modern archi-

tects, as in the case of St. Peter's. — Adjacent is the old church of *Santa Francesca Romana* (Pl. F, 5), with a façade of 1615. The adjoining monastery, with its cloisters of the late 15th cent., is being fitted up as a museum of antiquities found in the Forum.

At the top of the Velia (p. 249) rises the ***Triumphal Arch of Titus,** a memorial of the defeat of the Jews (A.D. 70), dedicated to him after his death, as the word 'divo' in the inscription facing the Colosseum indicates. It consists of a single arch, without side-passages, partly rebuilt in 1822 when mediæval additions were removed, and is embellished with admirable reliefs. On the frieze, outside, below the inscription, is a sacrificial procession. Inner side: Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with captive Jews, the table with the show-bread, and the candlestick with seven branches. In the centre of the vaulting, the consecrated emperor borne to heaven by an eagle.

The Sacra Via now descends to the Colosseum. On the left is the **Temple of Venus and Roma** (Pl. F, 5), erected by Hadrian in A.D. 135, or rather two temples under one roof, whose apses adjoined. The W. temple is incorporated with the monastery of S. Francesca Romana (see above). The apse towards the Colosseum is open. The granite shafts lying around belonged to the enclosing colonnades.

In the piazza in front of the Colosseum is the so-called *Meta Sudans,* the brick core of a fountain erected by Domitian. To the right rises the Arch of Constantine (p. 252). To the left (N.) are remains of the pedestal of a colossal statue of the sun-god, which bore the features of Nero, and once stood on the Velia, in the fore-court of the 'Golden House'. This was the palace which Nero had erected with lavish splendour after the burning of Rome in A.D. 64 (p. 204), but which fell to decay soon after his death. On the site of an artificial lake in Nero's gardens Vespasian founded the —

****Colosseum** (Pl. F, 5, 6), originally called *Amphitheatrum Flavium,* the largest theatre and one of the grandest structures in the world, completed by Titus in A.D. 80. It has been so named, probably after Nero's colossal statue, since about the 8th cent. The exterior is constructed of blocks of travertine, once held together by iron cramps, while tufa and bricks only have been used in the interior. According to careful measurements, the total circumference of the elliptical building is 574 yds., that is nearly one-third of a mile; the longer diameter is 205 yds., the shorter 170 yds., and the height 158 ft. The N.E. part, on the side next the Esquiline, still preserved, consists externally of four stories, the three lower with arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order. The wall of the fourth story has windows placed between Corinthian pilasters. The arcades of the 2nd and 3rd stories were adorned with statues. Of the four

principal entrances, with their side-gates, those at the ends of the shorter axis were reserved for the emperor, and the others for the solemn procession before the games, and for admitting the animals and machinery. The arcades of the lowest story served as entrances for the spectators, and were numbered up to lxxvi (Nos. xxiii-liv. still exist), to indicate the staircases to their seats.

The interior had seats for 40-50,000 spectators. The tiers of seats are supported on the outside by two rows of arcades, and on the inside partly by a solid substructure. Every fourth arch contains a staircase, and the tiers of seats are intersected by passages. The foremost row of seats, called the *Podium*, was reserved for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat, called the Pulvinar, and the others had seats of honour. Above the Podium were two divisions of marble steps, which extended up to the outer wall, pierced by doors and windows. This wall supported a colonnade containing wooden benches, while the humbler spectators stood on the roof of the colonnade. Quite at the top of the wall, inside, is a row of brackets, for the support of a narrow gallery, from which sailors of the imperial fleet stretched awnings to protect the spectators from the sun. Apertures are still seen in the external coping, with corbels below them, for the poles to which the ropes were attached.

The arena measures 94 by 59 yds., and, as the excavations show, had extensive substructions. On the margin of these were dens for the wild beasts, and in the centre the theatrical apparatus.

The recorded fact that the Colosseum was inaugurated by gladiatorial combats lasting 100 days, in which 5000 wild animals were killed, affords an idea of the popular mania for such spectacles.

Owing probably to earthquakes, the building was reduced to its present size as far back as the middle ages. The N.W. quarter alone, used by the Roman barons as a fortress, is in fair preservation. The ruins were afterwards used as a quarry, until Benedict XIV. (1740-58) protected them from farther demolition by dedicating the interior to the Passion of Christ, in memory of the martyrs who had there perished. The danger of the collapse of the ruins was averted by the erection of buttresses. Although two-thirds of the gigantic structure have disappeared, the ruins are still stupendous. To the 8th cent. is traceable the saying:—

'While stands the Colosseum, Rome shall stand,
When falls the Colosseum, Rome shall fall,
And when Rome falls, with it shall fall the World'.

The upper stories afford an admirable survey of the interior and fine views of the environs. Admission as for the Forum (p. 201); staircase in the second arch to the left of the entrance, opposite the temple of Venus and Roma; 50 c.; Sun. free). Of the three arcades on the first story we follow the innermost, to obtain a survey of the interior. Three arches (closed) contain inscriptions from the seats in the Podium. Over the entrance next the Palatine a modern staircase ascends to the upper stories: 48 steps to the 2nd; then to the left to a projection in the 3rd story; lastly 55 steps more to a colonnade, restored in 1852 in conformity with the ancient traces. Its platform affords the best survey of the building and a fine view of the S. quarters of the city: in the foreground the Cælius with Santo Stefano Rotondo and Santi Giovanni e Paolo; then the Aventine with Santa Balbina, in the background San Paolo Fuori;

nearer, to the right, the Pyramid of Cestius; to the right the Palatine, with the arches of the Aqua Claudia.

The Colosseum is profoundly impressive by Moonlight or when illuminated (as is occasionally done); the general effect is then unimpaired by the ruin of the details. The arena may be visited at any hour of the night, but not the tiers of seats. — The best view of the outside is obtained from a spot to the S. E., where the antique travertine pavement has been laid bare.

To the S.W., between the Cælius and the Palatine, spanning the *Via Triumphalis* which here joined the Sacra Via, stands the ***Triumphal Arch of Constantine** (Pl. F, 6), the best-preserved in Rome, dedicated by the senate and people, as the inscription states, to the emperor after his victory over 'the tyrant' (Maxentius) and his adherents (p. 298). The arch has three passages. The greater part of its ornamentation was brought from older buildings of the time of Trajan and Marcus Aurelius. The captive Dacians at the top, the large reliefs in the main passage and high up on the ends, with scenes from Trajan's Dacian wars and his triumphal procession, and the round medallions with hunting and sacrificial subjects, are all admirable. The reliefs and statues of the age of Constantine are far inferior. — The Via San Gregorio ascends hence to the S. (see p. 260).

Along the N. side of the Colosseum runs the tramway No. 16. At the beginning of the Via Labicana, on the left, is a small staircase leading to the entrance of the **Thermæ of Trajan** (Pl. G, 5; open daily from 9, in summer from 7, till sunset; fee), which may, however, well be omitted by those pressed for time.

c. Fora of the Emperors.

The immense development of the city under the emperors (p. 203) necessitated the erection of new buildings for the transaction of the business of the world, now concentrated at Rome, and for the administration of justice. A new Forum was accordingly laid out by Cæsar. On the site of a number of narrow old streets Augustus and his successors next erected four other Fora, by means of which the traffic of the old town was brought into touch with what was then the new town on the Campus Martius (p. 204). These are the *Fora Cæsarum* marked in our plan of the city (E, 5). They were built on a magnificent scale, all with a temple as the chief building, and with colonnades, law-courts, and halls, sumptuously adorned with monuments and works of art.

We begin, on the N. side of the Forum Romanum (see Plan of Forum, p. 244), with a visit to the small church of *San Giuseppe dei Falegnami*, erected over the **Carcer Mamertinus**, one of the oldest buildings in Rome. This was perhaps a well-house (*'tullianum'*, hence traditionally attributed to Servius Tullius), and was afterwards used as a prison.

The entrance is below the outside steps of the church (open from 9 till dusk; electric light; fee 25 c.). The Carcer consists of two quadrangular chambers, one below the other. The lower, once accessible only through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and 6½ ft. high. The vaulting is formed by means of brackets. In his narrative of the execution of Catiline, Sallust has described the place exactly as it still exists. In this dungeon, too, perished Jugurtha, Vercingetorix, and other conquered enemies of Rome. According to the legend, St. Peter, when

imprisoned here, miraculously caused a spring to flow in order to baptize his jailors. The building has therefore been called *San Pietro in Carcere* since the 15th cent.

A little to the E., between the churches of Santi Martina e Luca and Sant' Adriano (p. 247), opens the Via Bonella (Pl. E, 5). At the entrance to it, No. 44, on the left, next Santa Martina, is the —

Accadémia di San Luca, a school of art founded in 1577. Its pictnre-gallery is unimportant. Adm. 9-3, Sun. 9-1; 1 fr.; closed in snmmer.

We ascend the staircase and ring in the vestibule. Room I. Entrance-wall: 2. *Carlo Maratta,* Madonna; on the back is a copy of the first design of Raphael's Transfiguration (p. 283). Opposite the entrance: 153. *Giulio Romano,* Copy of Raphael's Galatea (p. 292). — A room on the right contains modern works, and another portraits of artists. — Room II. Copies from *Titian;* 78. *Raphael,* Boy as garland-hearer, a relic of a fresco from the Vatican. — Room III. Right: 103. *Guido Cagnacci,* Lucretia, an able work of this unimportant painter of the school of Guido Reni. Opposite the entrance: 116. *Guido Reni,* Bacchus and Ariadne.

To the N. of Santa Martina and the Academy lay the *Forum Iulium,* built by Cæsar; relics of its enclosing wall may be seen in the court of No. 29, Via delle Marmorelle.

The Via Bonella crosses the busy Via Alessandrina (see below) and leads to the *Arco de' Pantani* (Pl. E, 5), an ancient gateway in the outer wall of the **Forum of Augustus** (Pl. *F, A*). To the left are three beautiful Corinthian columns and a pillar with entablature belonging to the *Temple of Mars Ultor* (the Avenger), vowed by Augustus in his war against the murderers of Cæsar, and consecrated B.C. 2. On the other side of the street is a large exedra, or circular recess, in the S. bounding-wall of the Forum, with numerous niches for statues of victorious generals. The marble pavement of the Forum lies nearly 20 ft. below the present surface.

Beyond the Arco de' Pantani we enter the Via di Tor de' Conti, we follow it to the right along the boundary-wall of the Forum of Augustus, and turn to the right into the *Via della Croce Bianca,* which crosses the site of the **Forum of Nerva** (Pl. *F. N.;* E, 5). Here stood a temple of Minerva and a small temple of Janus. To the bounding wall belonged the so-called *Colonnacce,* at the intersection of the Via Alessandrina and Via della Croce Bianca, two half-buried Corinthian columns; the entablature is enriched with reliefs of Minerva as patroness of the arts, weaving, etc., on one side, and as a companion of the nine Muses on the other.

The *Via Alessandrina* (tramways Nos. 2, 4, 12, and 17) leads hence, crossing the Via Bonella (see above), to the **Forum of Trajan** (Foro Traiano; P. E, 4), which consisted of a group of superb edifices built by the architect Apollodorus in A.D. 111-14. In the excavated part (about 120 by 50 yds.) four rows of columns mark the site of the double-aisled *Basilica Ulpia,* the side of which was parallel with the ends of the present piazza. The granite columns placed on the bases perhaps belonged to the colonnade round the

Forum. On the N. side of the basilica rises ***Trajan's Column.** The shaft, 88 ft. high, is composed of blocks of solid marble averaging 5 ft. thick. Around the column runs a spiral band, 660 ft. long, of reliefs from Trajan's Dacian wars, with no less than 2500 figures of men, besides animals, machines, etc. For the better inspection of the reliefs the column was once enclosed on three sides by galleries, the foundations of which are still traceable. Trajan was buried under this column, and on the summit stood his statue, which was replaced in 1587 by one of St. Peter. The height of the column indicates the depth of earth that had to be removed between the Quirinal and Capitoline in order to level the site.

d. The Palatine.

The *Palatine* was the cradle and the nucleus of the mistress of the world, the site of the *Roma Quadrata*. Down to a late period of antiquity the hut of Romulus, the cavern of the she-wolf that suckled Romulus and Remus, and remains of temples of the regal period were still shown to the curious, and traces of the ancient castle-wall have recently been discovered. In the republican period the Palatine was occupied by private dwellings; the orator Hortensius, Cicero, and his bitter enemy the tribune Clodius lived here. *Augustus*, who was born on the Palatine, erected his great imperial palace, a temple of Apollo, and two libraries on this seat of the ancient kings. *Tiberius* also built himself a palace here. The emperors of the *Flavian Dynasty* enlarged and adorned the buildings of Augustus, and *Septimius Severus* extended them still further. During the succeeding centuries the Palatium shared the general decline of the city; it was still a palace under Odoacer and Theodoric (p. 108), but from the 10th cent. onwards the hill was occupied by monasteries, fortified towers, and gardens. A systematic excavation of the ruins was begun in 1861. — Adm., see p. 200.

The entrance (Pl. E, 5) is in Via San Teodoro, to the N. of the church of *San Teodoro* (p. 257). We ascend to the left by the *Clivus Victoriae*, an antique street rounding the N. angle of the hill, at the back of the library of the temple of Augustus (p. 248). Under the emperors, when sites for new buildings became scarce, this street was vaulted over with massive brick arches. Passing under these, we reach the *Casino* of the Farnese Gardens, which once occupied the N. slope of the Palatine, and then mount the steps to the right to the site of the **Palace of Tiberius**, which is still covered with gardens. A jutting platform on the N. side affords an excellent view of the Forum and the Basilica of Constantine. From the N. spur of the hill mad Caligula caused a bridge to be thrown across the Forum to the Capitol, to facilitate his converse with the Capitoline Jupiter, whose image on earth he pretended to be. Farther on we obtain a fine view of the Capitol, the valley of the Velabrum, and the Vicus Tuscus.

From the end of the path skirting the brow of the hill stairs descend to the —

House of Livia *(Domus Liviae)*, recognizable by its modern zinc roof. This house, the only one spared by the emperors, is be-

lieved to have been that of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia retired after the death of Augustus, her second husband. The *Mural Paintings here rival the finest at Pompeii.

The entrance is in the E. corner. Six steps descend to the vaulted Vestibulum, with its mosaic pavement, whence we enter a square Court, adjoined by three rooms. The chief pictures in the Central Room represent large windows looking out upon mythological scenes: on the right is Io guarded by Argus, while Mercury approaches to release her; on the wall opposite the entrance are Polyphemus and Galatea (almost obliterated). On the left wall are leaden water-pipes. The walls of the Room on the Right are adorned with splendid garlands of flowers and fruits, from which hang masks and other Bacchanalian objects between columns; the walls of the Room on the Left are divided into brown panels edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the Triclinium, or dining-room, recognisable by the inscription, with red walls; on the entrance-wall, above, are two glass-vases with fruits. — The other rooms (entered from outside, above, to the right), have lost their decorations and are not completely excavated.

The square basement on the W. peak of the hill, overgrown with evergreen oaks, belonged to a **Temple of Magna Mater** *(Cybele)*, founded here B.C. 191. On the right side is a statue of Cybele, of good Roman workmanship.

From the House of Livia we turn to the right into a covered passage *(Cryptoporticus)*, with remains of stucco ornamentation, at the end of which, on the right, is the so-called *Area Palatina*, once overlooked by the main façade of the —

Palace of Augustus *(Domus Augustiana)*. The excavated part, consisting of reception and state apartments, dates probably from a restoration by Domitian (whence the palace is sometimes known as the Domus Flavia). It extended S. to the margin of the hill, where the private rooms probably lie buried under the Villa Mills (p. 256).

The vestibule, originally approached by a flight of steps on each side, is adjoined by three halls. That in the middle, called the *Tablinum*, was the *Aula Regia*, or throne-room, in which the emperor granted audiences. This immense hall, 39 by 49 yds., with its semicircular apse for the throne, and its six niches, round and square, with now empty pedestals, was once entirely roofed in; but now that its decorated ceiling is gone, and the walls have lost their marble covering, the niches their columns, and the pedestals their colossal figures, no adequate idea of its splendour can well be formed. — The room adjoining the Tablinum on the S.E. *(Lararium)* contains a small marble altar adorned with figures of the *Lares*. — To the N.W. of the Tablinum lies the *Basilica*, where the emperor administered justice. The semicircular tribune was separated from the space for litigants by a marble screen, a fragment of which still stands. This space was flanked on each side by a narrow colonnade. The unfluted columns were enriched with bronze ornaments, the holes for fastening which are still seen. — To the S.W.

of the Tablinum is the *Peristylium*, a garden 58 yds. square, once enclosed by a colonnade. Opening on the entire width of the peristyle is the *Triclinium*, or large dining-hall *(Jovis Coenatio)*. In the semicircular apse in the S.W. wall most of the marble and porphyry slabs of the pavement still exist; there are also some remains of the incrustation of the N.W. wall. — Adjacent to the latter is the *Nymphaeum*, or dining-room for the hot season, containing an elliptical fountain-basin, once incrusted with marble.

Behind the Triclinium is a *Colonnade* with six cipollino columns (two entire, the others in fragments), where, through the broken pavement, we see the original level over which the emperors built. — On the substructions with a lofty flight of steps, to the W. of the palace of Augustus, probably stood the *Temple of Jupiter Victor*, vowed by Fabius Maximus in the battle of Sentinum, B.C. 295.

A gate (Pl. *x*) behind the Lararium in the palace of Augustus leads into the old **Villa Mills**, owned at the beginning of the 19th cent. by an Englishman, and afterwards up to 1906 by a nunnery. To the 16th cent. belong a Renaissance loggia with granite columns and a pavilion with restored frescoes. The garden behind the Casino contains fine cypresses and affords a charming view of the S. quarters of the city. To the right, at the back of the Casino, we descend the stairs and pass through an old cellar to the lower floor of the imperial apartments (p. 255), and thence through an opening in the wall (Pl. *z*) reach the so-called —

Stadium, a long quadrangle, 176 by 52 yds., now believed to have been the imperial garden. It was at first merely walled in, but, probably under Septimius Severus, had a colonnade added in the inside. The marble coating of the pillars and half-columns is best preserved on the N.E. side. The great apse on the S.E. side contains three chambers with faded remains of frescoes. The elliptical structure in the S.W. half of the enclosure dates perhaps from the time of Theodoric. — Half-way between the apse and the N.E. corner, steps ascend to the upper passage round the Stadium, where a platform on the left affords a good view of the Stadium with the Alban Mountains beyond.

Retracing our steps, we next pass the back of the apse and reach the ruins of the *Palace of Septimius Severus*, the ground-plan of which is no longer traceable. We then cross a paved bridge to a *Belvedere* borne by three lower stories, commanding a magnificent *View: towards the N.E. the Colosseum; nearer, five arches of the Aqua Claudia (p. 260); then the S. quarters of the city, with the Lateran, San Gregorio Magno, Santo Stefano Rotondo, the Thermæ of Caracalla (in the Campagna the Tomb of Cæcilia Metella), the churches on the Aventine, the Pyramid of Cestius, S. Paolo fuori, and to the W. and N.W., the Janiculum and the dome of St. Peter's; lastly, at the foot of the Palatine, the outline of the Circus Maximus (p. 203), within which lies the Jewish burial-ground.

We recross the bridge, turn a little to the right, passing the remains of mosaic pavements, and soon reach a modern flight of steps. By these we descend and then pass through a corridor to a small open space where the road divides: that to right passes below the *Exedra* of the palace of Augustus and ascends; that to the left descends the S.W. slope of the Palatine to the so-called *Paedagogium*. A colonnade, whose marble entablature is now supported by pillars of brick instead of by columns, forms the entrance to several small chambers. The words, 'exit de pædagogio', scratched several times on the walls gave rise to the conjecture that this was the school of the imperial slaves; but that school did not lie on the Palatine. — Farther N.W., at the W. corner of the Palatine, stands an altar *(Ara)* of travertine, with an ancient inscription *(sei deo sei deivae sacrum)*, 'dedicated to an unknown God'. Then, some 60 paces to the right, are considerable fragments of a wall, supposed to be that of the Roma Quadrata (p. 254).

e. Velabrum and Forum Boarium.

The Via San Teodoro (Pl. E, 5, 6), skirting the Palatine on the W., nearly corresponds with the ancient *Vicus Tuscus*, which connected the Forum with the landing-places on the Tiber. A little off this street is the round church of *San Teodoro* (Pl. E, 5), erected over ancient buildings. Here lay the quarter known as the *Velabrum*, the name of which is retained in the Via del Velabro (Pl. E, 6), which diverges to the right. In this street rises the old church of *San Giorgio in Velabro* (Pl. E, 6), which has been frequently altered, with 16 antique columns in the interior. Adjacent is the small *Arch of the Money Changers (Arcus Argentariorum)*, which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Emp. Septimius Severus. Farther on is the **Janus Quadrifrons* (Pl. E, 6), an arched passage with four façades and an upper story, of the later imperial age. Here in ancient times lay the *Forum Boarium*, or cattle-market, which extended to the Tiber.

Opposite the Arcus Argentariorum we may go through the low brick archways, and past a mill, to the **Cloaca Maxima** (Pl. D, 6), an ancient drain of admirably substantial masonry. To promote the flow of the water several springs were conducted into the adjoining basin. In the mill (20-30 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Palatino (p. 258), when the river is not too high, is seen its influx into the Tiber.

Beyond the Arch of Janus, and passing the Piazza dei Cerchi, we reach the Piazza Bocca della Verità (Pl. D, 6), with its pleasing baroque fountain, whence the street of that name runs N. to the Piazza Montanara (p. 236). To the left, at the foot of the Aventine, is the church of —

***Santa Maria in Cosmedin** (Pl. D, 6), also called *Bocca della Verità* from the round marble slab in the porch, into an opening in which, according to mediæval belief, the Romans thrust their right hands when taking an oath. The name 'in Cosmedin' recalls the foundation of the church in the 5th-6th cent. by Greeks from Constantinople, Meïdan being the name of the square by the church of Hagia Sophia. The church stands on the foundations of a temple of Hercules, in which the crypt was hollowed out, and of a corn-hall, to which the marble columns at the entrance belonged. It was enlarged in the 8th cent. by Hadrian I., and after frequent alterations was admirably restored in 1894-99. The flat wooden ceilings, copies of the mediæval, rest on 20 antique columns brought from different places. The marble pavement, of the 12th cent., is one of the finest in Rome. The high-altar is an antique granite basin, below which is a marble mosaic of the 8th cent. The fine campanile dates from the 12th cent.

Opposite, to the left of the iron *Ponte Palatino* (Pl. D, 6), which crosses to Trastevere (p. 293), is a picturesque little **Round Temple,** with twenty Corinthian columns (one lacking on the N. side), since the 16th cent. wrongly called a temple of Vesta (comp. p. 248). Under its present poor roof is the little church of *Santa Maria del Sole.* — In the river, above the bridge, is seen a pier of the *Pons Æmilius*, built B.C. 181; it was many times restored after inundations, but not since 1598. Hence the name, *Ponte Rotto.*

Opposite the bridge, on the right, is another little **Temple,** since 880 *Santa Maria Egiziaca* (Pl. D, 6), dating, as its style would indicate, from the close of the Republic. The columns of the portico, which was afterwards built up, were alone detached, the others being merely decorative pilasters. — On the opposite side of the cross-street is the so-called *Casa di Rienzi* (Pl. D, 6), built in the 11th or 12th cent. of brick and antique fragments, the earliest mediæval dwelling-house in Rome that still exists. The inscription states that it was erected by the noble family of the *Crescentii.*

Along the bank of the Tiber (Lungo Tevere Pierleoni) runs tramway No. 5 (p. 198). — Theatre of Marcellus, see p. 236.

f. The Aventine. Monte Testaccio. Pyramid of Cestius.

The *Aventine* (150 ft.), once the chief seat of the Roman Plebs, now occupied by monasteries and vineyards, has hardly yet been reached by modern building enterprise. At its base, to the S., runs the Via della Salara (Pl. D, 6), starting from the Piazza Bocca della Verità (p. 271), and continued by the Via della Marmorata (p. 259). Tramway No. 5, see p. 198.

From the Via Salara, to the left, diverge two routes ascending the Aventine: the Via della Greca, close to Santa Maria in Cosmedin,

and 2 min. farther the Vicolo di Santa Sabina (Pl. D, 6, 7). The latter leads in 5 min. to the THREE CHURCHES ON THE AVENTINE (Pl. D, 7), Santa Sabina, Sant' Alessio, and Santa Maria Aventina, situated close together, to the right, above the road.

Santa Sabina, erected in 425, has retained, in spite of many restorations, the character of an early-Christian basilica; the open roof rests on 24 ancient columns of Hymettian marble; over the entrance-door is a mosaic of A.D. 430; at the end of the right aisle is a good Madonna with SS. Dominic and Catharine, by Sassoferrato.

Sant' Alessio, with its fore-court, mentioned in the 7th cent. as the church of St. Boniface, was entirely restored in the 13th and 18th centuries.

We next reach a small piazza, where the road to the Porta San Paolo (see below) diverges to the left. No. 40, to the right in this piazza, is the garden-entrance to the *Villa of the Maltese Priorato* (Pl. D, 7; adm. on Wed. and Sat. from 9 a.m.), where we ring. Before entering, we may enjoy through a brass-mounted hole in the door, above the keyhole, a famous peep at the dome of St. Peter's at the end of the principal avenue. The garden contains one of the finest palms in Rome. In the Priorato are portraits of grand-masters of the order. From the garden we also enter the church of **Santa Maria Aventina,** which has belonged to the order since the 14th cent., but was altered in the 18th, containing monuments of several of the knights.

The above-mentioned road to Porta San Paolo (Via di S. Sabina) descends past the imposing Benedictine seminary, opened in 1900, with the church of *Sant' Anselmo,* in 10 min. to the VIA DELLA MARMORATA (Pl. D, 6-8), to which, however, we descend direct from the Priorato. We reach the Tiber at a point $^1/_3$ M. below the Piazza Bocca della Verità. Here for a little way we obtain a view of the harbour of Ripa Grande and the Ospizio San Michele, a large poor-house, on the opposite bank, and of the Capitol in the reverse direction. On the river-bank was once the so-called *Marmorata*, the landing-place and depôt of the Carrara marble.

In the opposite direction from the river the street leads S.E. to the Porta San Paolo. The new quarter between the street and the river consists of ugly tenement-houses. On the left ($^1/_3$ M.) descends the Via del Priorato. Just beyond it the Viale Aventino leads to the left to the old churches of *Santa Saba* and *Santa Prisca* (Pl. E, 8, 7), and the Via Galvani to the right to the Mte. Testaccio and the slaughter-house (*Mattatoio;* Pl. C, 8).

The **Monte Testaccio** (Pl. C, 8) is an isolated mound, rising 114 ft. above the Tiber, and 930 yds. in circuit, consisting, as the name indicates, entirely of broken pottery. The earthenware

jars of which it is composed brought wine and oil from different parts of the Mediterranean, and were unpacked at the neighbouring Emporium. The hill now contains numerous wine-cellars, in some of which wine is sold. The panorama from the top is marred by the new buildings around it.

Beyond the Via Galvani, a short side-street leads to the right from the Via della Marmorata to the —

Protestant Cemetery (Pl. D, 8; open from 7 a. m. till dusk; fee 20-30 c.), laid out in 1825, outside the S. city-wall, and shaded by lofty cypresses. The heart of *Shelley* is buried here; and here lie *William* and *Mary Howitt, J. A. Symonds,* and the illustrious dead of many other nationalities. The chapel was erected in 1898. The older cemetery, which contains the graves of J. A. Carstens (d. 1798), the painter, and John Keats (d. 1821), the poet, lies to the E., by the —

Pyramid of Cestius (Pl. D, 8), close to the Porta San Paolo. This is the tomb of *Gaius Cestius*, a member of the priestly college of the Epulones, and was erected about B.C. 12. It is built of brick, covered with marble slabs, and is 120 ft. high. The Egyptian pyramidal form was often used by the Romans for their tombs.

The *Porta San Paolo* was the ancient *Porta Ostiensis.* — To San Paolo Fuori, see p. 303; tramway No. 5.

g. The Via Appia within the City.

From the Arch of Constantine (Pl. F, 6; p. 252) we follow the Via San Gregorio, which runs S. between the Palatine and Cælius On the Palatine, to the right, we see the palm-tree of the convent of *San Bonaventura* and five arches of the *Aqua Claudia,* which supplied the Palatine with water. To the left, above the street, No. 1, is the entrance to the municipal *Antiquarium* (Pl. F, 6; adm. on week-days 9-5; 50 c.), containing architectural fragments, sculptures, vessels of clay and terracotta, inscriptions, remains of frescoes and mosaics, etc., recently discovered within the city-bounds.

Farther on in the Via San Gregorio we reach a small piazza, whence a lofty flight of steps ascends to the church of —

San Gregorio Magno (Pl. F, 7), built in 575 by Pope Gregory I. on the site of his father's house, but dating in its present form from the 17-18th cent. The steps, colonnade, atrium, and façade are of 1633, the interior of 1725. The sacristan ($^1/_2$ fr.) shows in the right aisle a small room from St. Gregory's house, with a fine antique marble chair, and opens the three detached chapels of *SS. Silvia, Andrea*, and *Barbara.* St. Andrew's chapel contains a picture of the saint on the way to execution, by Guido Reni, and another of his martyrdom, by Domenichino, both famous in their day.

The Via Santi Giovanni e Paolo leads to the Caelius, densely peopled in antiquity, but afterwards deserted. Here are situated —

Santi Giovanni e Paolo (Pl. F, 6), with its conspicuous dome, founded about 400, rebuilt in the 12th and 18th cent., and the remains of an ancient dwelling-house (sacristan $^1/_2$ fr.).

The **Arch of the Consuls Dolabella and Silanus** (Pl. G, 7), of A.D. 10. Then, in the narrow *Piazza della Navicella* (called after the copy of an antique marble ship that adorns it), the churches of —

Santa Maria in Domnica (Pl. G, 7), built by Paschalis I. in 817, to which era belong the columns of the nave and the tribune, while the vestibule dates from the time of Leo X., and —

Santo Stefano Rotondo (Pl. G, 7; first green door to the right, Via Santo Stefano), a grand circular edifice with 56 columns in the interior, built on the foundations of a market-hall (Macellum) of the later empire, and consecrated in 468. In the ancient building, which extended to the enclosing wall, 11 yds. from the church (total diameter 70 yds.), the present external wall formed the central row of columns.

Adjoining Santa Maria in Domnica is the entrance to the **Villa Celimontana** (*Mattei;* Pl. G, 7; accessible Dec.-May on Tues. at 2 p.m.; permesso obtainable at Via della Minerva 57[3], on Mon., Tues., and Sat., 11-12; fee 25-30 c.), the property of Herr von Hoffmann. The beautiful grounds command a striking view.

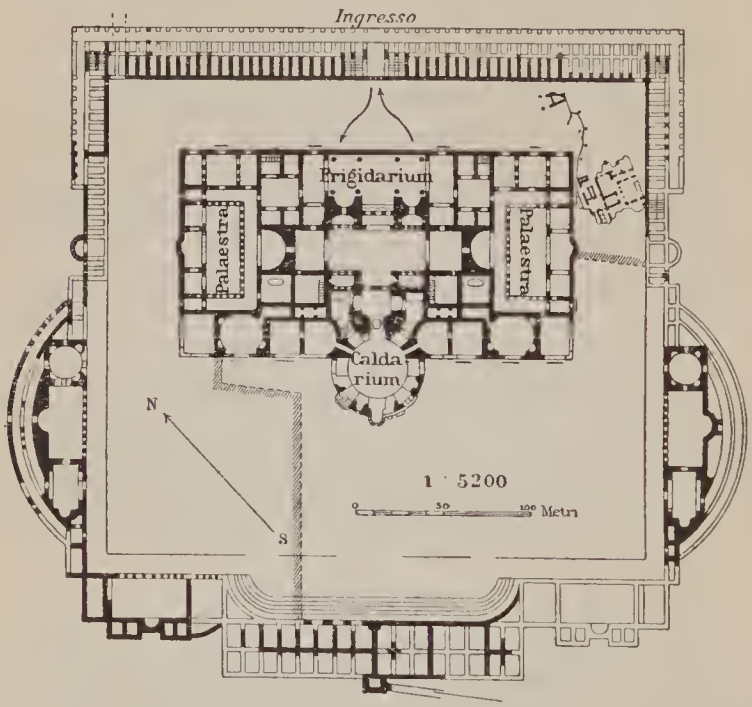
Near the junction of the Via San Gregorio and the Via di Porta San Sebastiano (Pl. F, G, 7, 8) once stood the *Porta Capena*, the starting-point of the *Via Appia* (p. 300). We follow the Via di Porta S. Sebastiano. At Nos. 1-5, on the left, the *Auditorium Appium*, photographs of the ancient road are shown (1 fr.; closed July-Sept.). Further on (10 min.) we cross the streamlet *Maranna*, and in 5 min. more reach the entrance (right, No. 29) of the —

***Thermæ of Caracalla** (*Thermae Antoninianae;* Pl. F, 8; adm., p. 201). These baths, begun by Caracalla in A.D. 212, were completed by Alexander Severus in 222-3. The precincts, 360 yds. square, were enclosed by a wall, with colonnades, a race-course, etc. The building itself, 240 by 125 yds., contained no fewer than 1600 marble seats for bathers, and could hold a much greater number at one time. Its magnificence was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora (pp. 330-31), mosaics (p. 266), and other works of art, have been found here, while the walls, bare as they now are, and lacking a roof, still show the great technical skill of the builders.

Bathing, in the time of the emperors, had become a highly elaborate process. The bather began with the *Tepidarium*, a moderately heated chamber, where he was anointed and rubbed; next, in the hotter *Caldarium*, he either took a hot-air sweating-bath or a hot-water dip; he was then refreshed by a cold plunge in the *Frigidarium* or *Piscina;* and lastly he was vigorously rubbed down and again anointed. These three rooms have been identified, but the others, used for gymnastic exercises and recreation, including also libraries and gardens, are arbitrarily named. (Comp. Plan, p. 262.)

In the Via di Porta San Sebastiano, further on, on the right, are the churches of *Santi Nereo ed Achilleo* (Pl. F, G, 8) and *San Cesáreo* (Pl. G, 8), with an ancient column in front of it. Here, to the left, diverges the ancient *Via Latina*, the gate of which, reached in

5 min., has been closed since 1808. Near this gate are the ancient churches of *San Giovanni a Porta Latina* and *San Giovanni in Oleo.*



On the left side of the Via di Porta San Sebastiano, No. 12, by the cypress, is the *Tomb of the Scipios* (Pl. G, 8; open Oct.-June, 10-5; hardly interesting; candles required, 25 c.), discovered in 1780. It contains copies of the ancient sarcophagi (p. 288). A little to the E., in the same vigna, is the *Columbarium of the Freedmen of Octavia,* wife of Nero, with good decorations in stucco and colours (Oct.-June; 25 c.). In the adjacent vigna (No. 13) are three other columbaria, including that of the *Freedmen of the Younger Marcella,* niece of Augustus (A.D. 10; ring; adm. 50 c.). Most of the burial-places of this kind belong to the first century of the empire, when cremation had become usual. Stairs descend to the interior. The cinerary urns were placed in niches, over which the names of the deceased were painted or engraved. These niches resemble pigeon-holes (columbaria), whence the name.

Immediately within the Porta San Sebastiano rises the so-called **Arch of Drusus,** which, however, is probably of Trajan's time.

It is built of travertine blocks, partly covered with marble, and still has two marble columns on the side next the gate. Caracalla conducted an aqueduct over it for the supply of his baths.

The marble blocks of the *Porta San Sebastiano*, the old *Porta Appia*, seem to have come from ancient buildings. The gate ($1^1/_4$ M. from Constantine's Arch) is crowned with mediæval pinnacles.

The *Via Appia* without the city, see p. 300.

h. The Lateran.

Tramways Nos. 4, 8, and 16, see pp. 197, 198.

From the Colosseum (Pl. F, 6; p. 250) several streets run to the S.E., two of which are the Via Labicana, with the tramway, and the Via di San Giovanni in Laterano, leading direct to the Lateran. In the second cross-street between these two rises one of the most interesting churches in Rome,—

***San Clemente** (Pl. G, 6; open 9.30 to 12 and after 2.30), built by Pope Paschalis II. in 1108 on the ruins of a church of the 4th cent. which was destroyed by the Normans in 1084, and from which part of its decoration was derived. In spite of frequent restoration it still affords a good idea of the construction and character of an early-Christian basilica: a raised nave with aisles, but without transept; a choir shut off by a screen with two ambones or lecterns; an atrium with enclosing colonnade in front of the main entrance, preceded by an outer portico (in the Via di San Clemente). Its interest has been enhanced by the excavation, begun in 1861, of the lower church, in which mural paintings of the 5th-11th cent. have been brought to light. We enter by a side-door in the Via San Giovanni.

The Upper Church was re-roofed in the 17th cent. The sixteen columns separating the nave from the aisles are antique. The *Choir Screen* and *Ambones* with the monogram of Pope John VIII. (872; shown by the sacristan) are from the lower church. The *Canopy* with its four columns of pavonazzetto dates from Paschalis II. — In the Tribune are an ancient episcopal throne, restored in 1108, and mosaics of the 12th cent. On the rood-arch, in the centre: Bust of Christ with the symbols of the Evangelists; on the left, SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem; on the right, SS. Peter and Clement, below them Jeremiah, lower down Jerusalem. On the vaulting, Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the Apostles, partly restored by means of painting. — By the wall on the right, two monuments of the 15th cent. In the chapel on the right, frescoes from the life of SS. Cyril and Methodius, of 1886; in the next chapel, a statue of John the Baptist, of the 15th cent. — At the beginning of the left aisle is the Cappella della Passione with frescoes of the 15th cent., probably by *Masaccio*, but much retouched. Behind the altar, a Crucifixion; on the left wall, scenes from the life of St. Catharine. — From the right aisle we enter the Sacristy, containing copies of frescoes in the lower church and plans of both churches. — From the sacristy we descend by a flight of marble steps to the —

Lower Church (adm. 50 c.; electric light). This was a much broader building than the upper church. The props used during the excavation have been whitewashed; these and the walls by which the upper church is buttressed impede the view. Among the mural paintings we note: in the vestibule, by the stairs, a head with a nimbus (5th cent.); then to the left, under the first arch, Christ blessing in the Greek fashion, between angels and saints (9th cent.); here, and also in the nave and aisles, are scenes from the legend of St. Clement (11th cent.) and from that of the Slavonic apostles Cyrillus and Methodius (9th-10th cent.). On 31st Jan., 1st Feb., 22nd and 23rd Nov., and on the second Monday in Lent, admission free after 3 p.m.

Below the apse are the remains of *Buildings of the Imperial Age* (No. II, marked black, in the plan), damp chambers leading to a Chapel of Mithras. The lowest walls (Pl. I) date from the republican period.

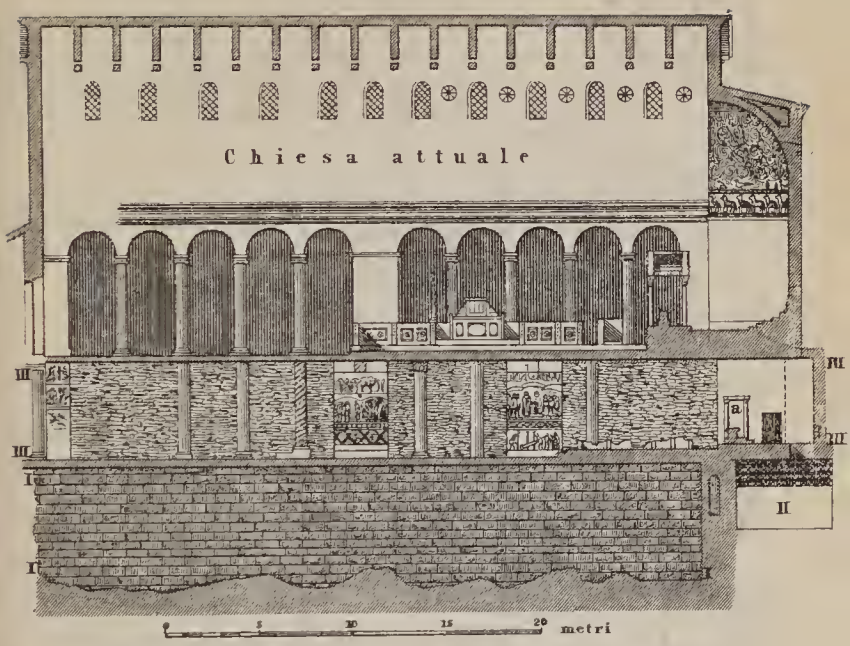
The Via di San Giovanni ends at the Piazza di San Giovanni in Laterano (Pl. H, 6). The Obelisk of red granite in the centre, from Thebes in Upper Egypt, was brought by Emp. Constantius to Rome and placed in the Circus Maximus in 357, and re-erected on its present site in 1588. This is the largest obelisk in existence, being 105 ft. in height, or with the pedestal 153 ft. In the S.W. corner of the piazza is the ancient Baptistery; in the S.E. corner the façade of the transept of San Giovanni in Laterano; and on the E. side the Lateran Palace.

The ***Baptistery** *(San Giovanni in Fonte)*, attributed to Sixtus III. (432-40), is the oldest in Rome. Its octagonal form afforded a model for all later buildings of the kind. According to a Roman tradition, Constantine the Great was baptized here by Pope Sylvester I. in 324 (but his baptism actually took place in 337, shortly before his death).

From the piazza we first enter the Baptistery itself (*Battistéro;* Ground-plan, *a;* p. 265). The eight columns of porphyry with antique marble entablature, separating the central space from the ambulatory, are said to have been presented by Constantine. The font is an ancient bath of green basalt. — On the right and left are oratories, added by Pope Hilarius in 461: on the right that of *John the Baptist* (Pl. *b*), the bronze doors of which, of the time of Hilarius, produce a ringing sound when opened, and on the left that of *St. John the Evangelist* (Pl. *c*), with bronze doors of 1196 and fine mosaics. — A third door admits to the square Oratorio di San Venanzio (Pl. *d*), with elaborate mosaics (640-642). — The fourth door opens into the Portico di San Venanzio (Pl. *e*), formerly the vestibule of the Baptistery, when the chief entrance was on this side. In 1154 the portico was converted into two chapels. The apse is enriched, on the left, with fine *Mosaics* of the 5th cent., gold arabesques on a blue ground. Over the door of the Baptistery is a Crucifixion, a relief in marble, of 1192.

The church of ***San Giovanni in Laterano** (Pl. H, 6, 7), 'mother and head of all churches', was founded by Constantine the Great within a palace of the Laterani family, which he presented to Pope Sylvester I., and was at first called the Basilica Constantiniana or Sancti Salvatoris. After its re-erection under Sergius III. (904-11) it was dedicated to John the Baptist, and in the 14th and 15th cent. was several times remodelled. The present baroque edifice dates from the time of Pius IV. (1559-66). The porch of the N.

S. CLEMENTE.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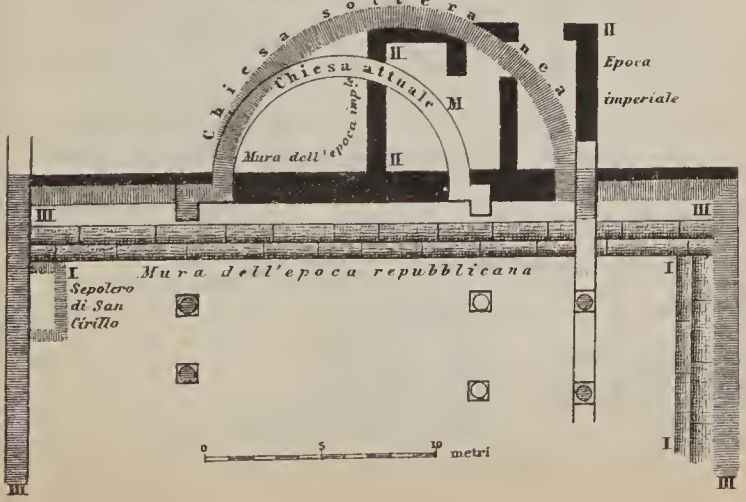
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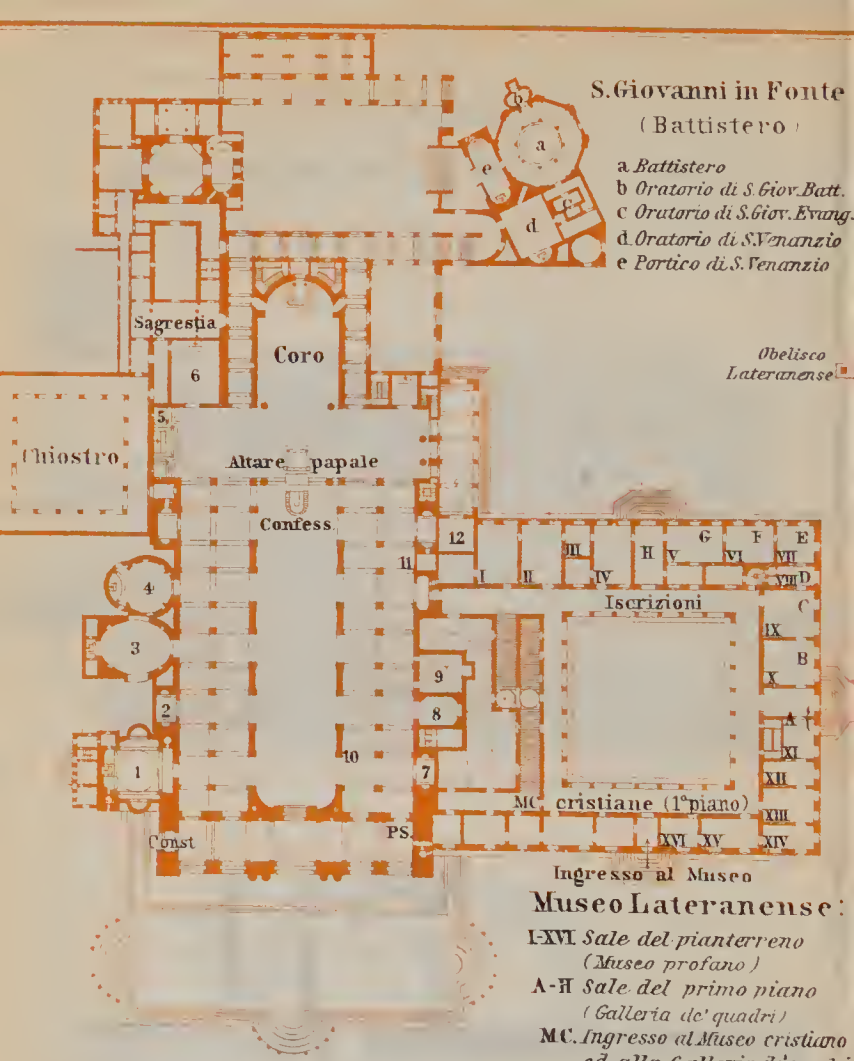


Basilica di S. Giovanni in Laterano

1. *Capp. Corsini*
2. *Capp. Ceva*
3. *Capp. Santorio (Godoi)*
4. *Capp. Lancelotti*
5. *Capp. del SS. Sacramento*
6. *Capp. del Coro*
7. *Capp. Orsini*
8. *Capp. Torlonia*
9. *Capp. Massimi*
10. *Pittura di Giotto*
11. *Sep. del Card. Guissano*
12. *Statua d'Enrico IV di Francia*

N

Scala 0 10 20 40 60 80 100 Metri

transept, in the piazza, is by *Dom. Fontana* (1586; the bronze statue of Henri IV. of France is a little later). The huge main façade, towards Porta San Giovanni, with its clustered columns and pilasters, loggia, and conspicuous attica crowned with statues, is by *Aless. Galilei* (1734). The central of the five portals has antique bronze doors; on the right is the Porta Santa (comp. p. 281); to the left rises an ancient statue of Constantine the Great.

The interior (now under repair), with its nave, double aisles, and raised transept, owes its present form to *Giac. della Porta* (who constructed the transept and the superb ceiling of the nave after 1603) and particularly to *Franc. Borromini* (after 1650). The rich pavement is of the 15th cent. In 1875-85 the church was enlarged by moving back the tribune and choir. The chapels are shown by the sacristan ($^1/_2$ fr.).

In the Nave Borromini grouped the antique columns in pairs, forming pillars, in the niches of which he placed colossal statues of the Apostles. At the end only, on the right and left, two granite columns are preserved. In front of the *Confessio*, below, is the tomb of Pope Martin V. (d. 1431), in bronze, by *Simone Ghini*. — Four steps ascend to the Transept; in the centre, in front, is the *Altare Papale*, reserved for the pope or his substitute, with a tabernacle of 1369; among other relics this altar is said to contain the heads of SS. Peter and Paul. On the right are two beautiful columns of giallo antico; on the left is the great *Altar of the Sacrament*, with four antique columns of gilded bronze from the basilica of Constantine. To the left of the choir is the monument of Leo XIII. (d. 1903), with a sarcophagus and figures of the pope in the act of blessing, the mourning church, and a workman, unveiled in 1907. On the right of the choir is a new monument for Innocent III. (d. 1216), whose remains were brought here from Perugia in 1892. — The Choir is richly decorated with marble, and the Apse contains the mosaics of 1290: above, the Saviour enveloped in clouds; below, at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, with SS. Francis, Peter, and Paul, and (r.) John the Baptist and SS. John, Andrew, and Anthony. — We return to the chief entrance and next visit the —

Aisles. In the right aisle, on the back of the first pillar of the nave (Pl. 10): *Giotto*, Boniface VIII. between two cardinals proclaiming the first jubilee (1300); the 2nd Chapel (Pl. 8), that of the Torlonia family, is richly decorated with marble. — In the left aisle: 1st chapel, that of Sant' Andrea Corsini (Pl. 1), designed by *Al. Galilei* in 1734, with four ancient porphyry columns, a large porphyry bath from the portico of the Pantheon, and the bronze figure of Clement XII. (Corsini, d. 1740); walls sumptuously inlaid with precious stones.

From the last chapel of the S. aisle the sacristan conducts us into the *Cloisters ('Chiostro'), of the early 13th cent., with numerous spiral and inlaid columns.

The **Lateran Palace** (Pl. H, 6) stands on the site of the building in which the popes resided from the time of Constantine until they migrated to Avignon (1305). It was burned down in 1308, and in 1586 was rebuilt by *Domenico Fontana*. In 1871 it was secured by law to the popes, and it now contains the ***Museum Gregorianum Lateranense**, founded in 1843. The entrance is in the Piazza di Porta San Giovanni (p. 268). Admission, see p. 201. Comp. the opposite plan.

On the Ground Floor is the *Collection of Antiquities *(Museo Profano)*. From the entrance-hall we pass to the left, through the arcades of the court, to the end of the W. wing, and begin with —

I. Room. Roman reliefs and good torsos. In the centre a mosaic with pugilists, from the Thermæ of Caracalla (p. 261). — II. Room: Architectural fragments, chiefly from Trajan's Forum. — III. Room. Back-wall: 256. Antinous (head modern). — IV. Room. Entrance-wall: 278. Medea with the daughters of Pelias (Greek relief). Back-wall: 319. Statue of Mars. Exit-wall: 352. Bust of a young Claudian. — We cross the corridor to —

V. Room. Back-wall: 396, 405. Hermæ of Pan. — VI. Room. Back-wall: 435, 437. Colossal sitting figures of Tiberius and Claudius; between them, 436. The younger Agrippina (?). Between the windows: 445. Female portrait-statue (perhaps Drusilla). — VII. Room. Right: *462. So-called *Dancing Satyr*, or rather *Marsyas* trying to pick up the flutes thrown away by Athena, and recoiling at the sight of the goddess, after a group by *Myron* (arms and cymbals wrongly restored). Opposite the entrance: *476. *Sophocles*, one of the finest ancient portrait-statues in existence. — VIII. Room. Entrance-wall: left, 487. Relief of Menander, writer of comedies, with a Muse; in the centre, 534. *Statue of Poseidon*. — IX. Room contains interesting architectural fragments. In the centre: 656. Base of a tripod with Bacchanalian dances. — X. Room. Entrance-wall: 676. Relief of a large tomb, with lifting-machine adjacent; 691. Relief, scene of mourning; between the window and the exit, 686. Triangular pillar, on each of two sides a Candelabrum wreathed with roses. — We cross the corridor to —

XI. Room. In the centre: 792. Large sarcophagus with triumphal procession of Bacchus; exit-wall, 783. Greek relief. — XII. Room. Entrance-wall, right: 799. Sarcophagus with the story of Orestes; exit-wall: 813. Sarcophagus with the death of the children of Niobe. — XIII. Room. Entrance-wall: 846. Portrait-statue; exit-wall: 868. Relief, Pylades supporting the exhausted Orestes; in the centre, on a sarcophagus, 885. Three-sided candelabrum-base with Pluto, Neptune, and Persephone. — XIV. Room. Opposite the entrance: 902. Statue of a captive barbarian, unfinished, interesting on account of the 'copy-points' still visible. Adjacent, 895. Sarcophagus of L. Annius Octavius, with a bread-making scene and the inscription: *Evasi, effugi, Spes et Fortuna valete! Nil mihi vobiscum est, ludificate alios*. Right wall, 892. Mosaic representing the pavement of an unswept dining-room ('opus asarotum'). — Rooms XV and XVI: Finds from Ostia (1043. Bronze statuette of Venus).

On the First Floor, to which we ascend from the left corner of the arcades (by MC on the Plan, p. 264), is the Christian Museum, the chief treasure of which is a —

**Collection of Early Christian Sarcophagi*, chiefly of the 4th and 5th cent., with historical and symbolical scenes from the Old and New Testaments, executed in the same style as the heathen works of the same period. Vestibule: Straight before us, 55. Large sarcophagus with busts of two men and two rows of reliefs: above, Raising of Lazarus, Prediction of Peter's denial, Moses receiving the tables of the Law, Isaac's sacrifice, Pilate washing his hands; below, Moses striking the rock, Moses grieved by the Israelites, Daniel in the lions' den, Reading of the law, Healing of the blind man, Miracle of the loaves. — We ascend a few steps to the left: To the right, by the end-wall, 103, 105. Statues of the Good Shepherd. 104. Large sarcophagus of the early 5th cent., with reliefs: top row, on the left, Adam and Eve; on the right, Turning of the water into wine, Miracle of the loaves, Raising of Lazarus; below, Adoration of the Magi, Healing of the blind man, Daniel in the lions' den, Prediction of Peter's denial, Anger of Moses, and Moses striking the rock. Above, to the right, 150. Sarcophagus with rustic and hunting scenes. Left, 174. Sarcophagus with reliefs; in front, Christ enthroned among the Apostles, Sacrifice of Isaac, Pilate washing his hands; to the right, Moses smiting the rock, Christ healing the woman with an issue of blood; left, Peter's denial. On the right: 164. Sarcophagus with the offerings of Cain and Abel, Capture of Peter, Execution of Paul, Job and his wife. To the left, 171. Sarcophagus with Bearing of the Cross, Crown of thorns, Capture of Christ, Pilate washing his hands. — Above, 223. Sitting figure of St. Hippolytus (chair only antique, with Greek inscription).

The door on the left leads to the upper arcades. The back-walls of the three open arcades display a selection of *Early Christian Inscriptions*, systematically arranged.

The **Picture Gallery** contains several antique mosaics; note in particular, in Room A, adjoining the first arcade, a large *Mosaic from the Thermae of Caracalla*, freely restored (twenty full-length figures and twenty-six busts of athletes). Also pictures of the 15th and 16th cent. (the most important of which have recently been transferred to the Vatican, p. 283), several modern works, and copies of paintings in the catacombs.

Opposite the N.E. corner of the Lateran is the **Scala Santa** (Pl. I, 6), consisting of twenty-eight marble steps brought to Rome towards the end of the Crusades from the Roman prætorium at Jerusalem. In memory of Christ's ascent to Pilate's judgment-seat, they may be ascended on the knees only. They are now protected with wood. The two adjoining flights are for the descent. — To the E. of the Scala Santa is a tribune erected in 1741, with copies of the *Mosaics from the Triclinium of Leo III.*, or dining-room of the ancient Lateran palace; they are executed after still extant drawings, and relate to the union of spiritual and temporal power effected by Charlemagne.

Opposite the tribune, and now partly enclosed by new buildings, lies the Piazza di Porta San Giovanni (Pl. I, 6), which the Lateran-church faces. — Outside the *Porta San Giovanni* (Pl. I, 7) begins the Via Appia Nuova (p. 300).

IV. Quarters of the City on the Right Bank.

On the right bank of the Tiber are situated the *Borgo*, or Vatican quarter, to the N., and *Trastévere* to the S. They are connected by the long street called the *Lungara*.

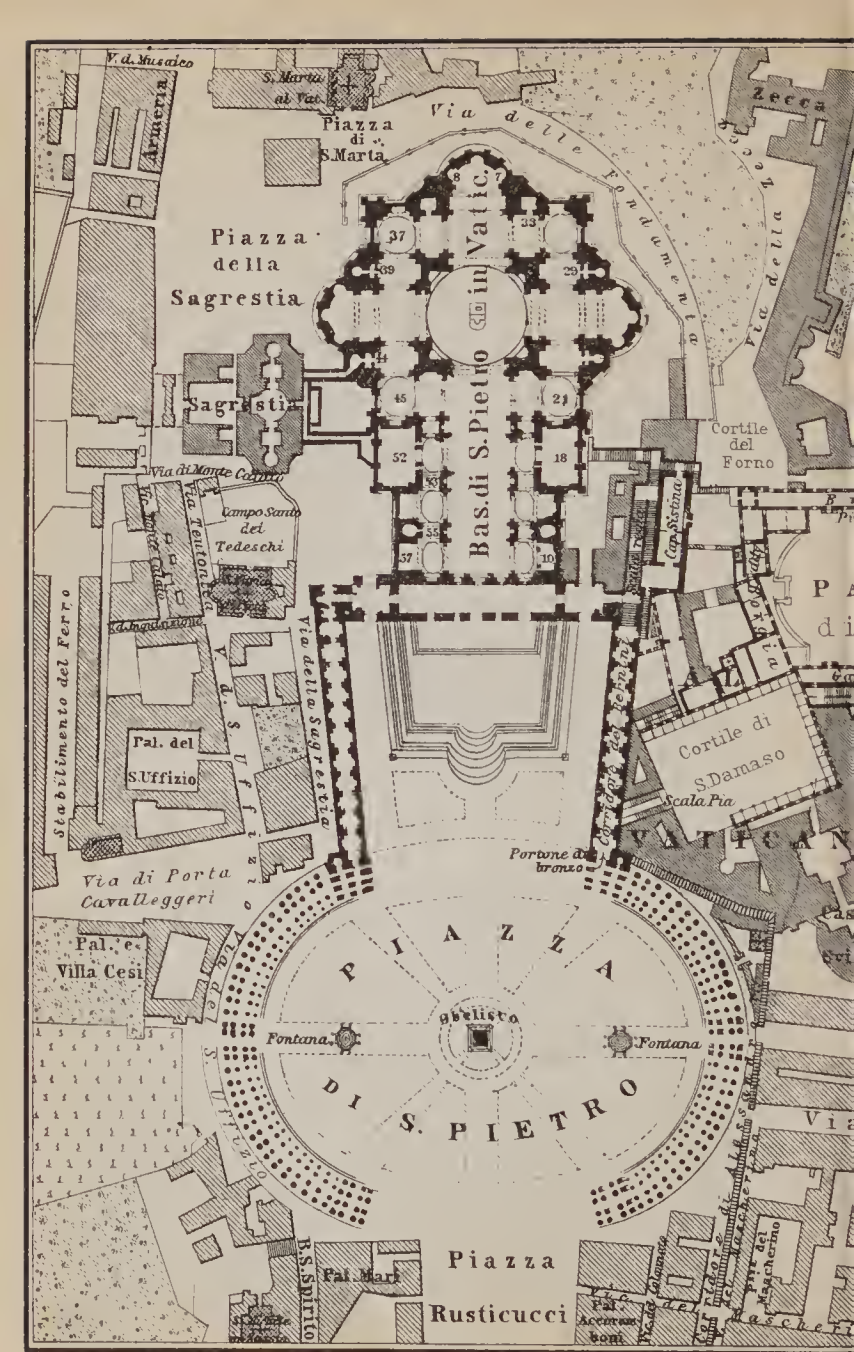
a. The Borgo.

Electric Tramways Nos. 1, 6, 7, 14, and 16 (see pp. 197, 198). Also Omnibus from the Piazza di Spagna (P. Mignanelli, p. 210) to the Piazza of St. Peter, by way of Piazza Colonna (p. 224), Piazza della Rotonda (Pantheon, p. 228), Circo Agonale (p. 231), and Ponte Sant' Angelo.

The Vatican Quarter (p. 203) was for the first time brought within the city by means of the wall of Leo IV. (p. 206). The Circus situated here under the empire was the scene of Nero's cruel persecution of the Christians in the year 65, and became hallowed by the blood of many martyrs. Adjacent to it was erected the first Church of St. Peter, around which sprang up other buildings, including since the time of *Symmachus* (498-514) a plain house for the occasional use of the popes. In 1377 the Vatican at length became the permanent papal residence.

The chief link between the left bank and the Vatican quarter is the **Ponte Sant' Angelo** (Pl. B, 3), erected by Hadrian in A.D. 136, and named after him *Pons Aelius*. In 1688 it was adorned with ten colossal statues of angels, designed by *Bernini*, and in 1892-94 it was thoroughly restored. The temporary *Iron Bridge*, to the W., chiefly used by the tramway-cars, is to remain until the completion of the projected Victor Emmanuel bridge a little below it.

The ***Castel Sant' Angelo** (Pl. B, 3), the imposing tomb erected by Hadrian for himself and his successors (Moles Hadriani), was completed in 139 by Antoninus Pius. On the substructure, 92 yds. square, rises a cylinder of peperine and travertine, 70 yds. in diameter, once incrusted with marble. Around the top stood statues in marble. Down to Caracalla (d. 217) all the emperors were interred here. When the Goths besieged Rome in 537, the Romans converted the tomb into a fortress, and as such it was used by the party in power down to 1379, when it came into the possession of the popes. In 1527 Clement VII. sustained a terrible siege here, during which Benvennto Cellini claimed to have shot the Connétable de Bourbon. The outworks were constructed by Urban VIII. The bronze statue at the top, the Archangel Michael in the act of sheathing his sword, set up in 1752 in place of an earlier statue, recalls the vision of Gregory the Great, to whom the archangel is said thus to have proclaimed the cessation of the plague in 590. The castle has been undergoing thorough restoration since 1901.


V. d. Museo
Armeria
S. Marta al Vat.
Piazza di S. Marta
Via delle Fondamenta
Zecca
Via della Zecca
Piazza della Sagrestia
Bas. di S. Pietro in Vatic.
Sagrestia
Cortile del Forno
Via di Monte Caprino
Via Teutonica
Campo Santo dei Tedeschi
Cap. Sistina
Cortile di S. Damaso
Scala Pia
Stabilimento del Ferro
Via della Sagrestia
Pal. del S. Uffizio
Via di Porta Cavalleggeri
Portone di bronzo
Pal. e Villa Cesi
PIAZZA DI S. PIETRO
Obelisco
Fontana
Fontana
Via
Piazza Rusticucci
Pal. Marti
Pal. Accoramboni
Via del Mascherino
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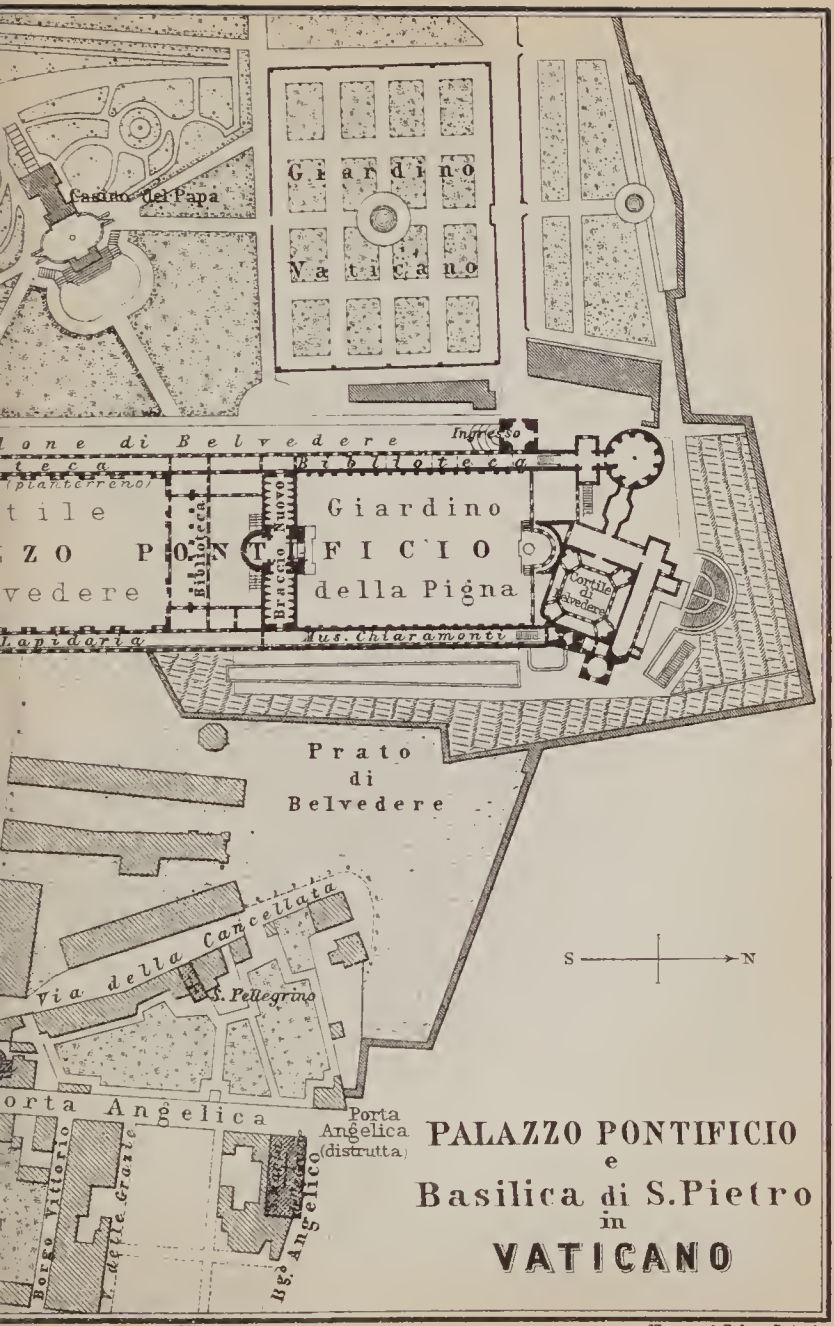

Casino del Papa
Giardino
Vaticano
Ingresso
Biblioteca
Giardino
della Pigna
Cortile di Belvedere
Mus. Chiaramonti
Prato
di
Belvedere
S
N
Via della Cancellata
S. Pellegrino
Porta Angelica
Porta Angelica (distrutta)
Borgo Vittorio
Borgo Angelico
PALAZZO PONTIFICIO
e
Basilica di S. Pietro
in
VATICANO
200 Metri
Wagner & Debes, Leipzig.

The Entrance (adm., see p. 200) is opposite the Ponte Sant' Angelo. The ancient burial-vaults, the chapel of Clement VII., some of the old papal rooms (two with frescoes by *Perin del Vaga*), and several dungeons are shown. In other rooms a *Museo del Genio* has been formed of models of fortresses and warlike machines, chiefly of the 16th cent., the golden age of Italian engineering. Fine view from the platform.

From the entrance to the Castle of Sant' Angelo a quay leads E. and N. to the new quarter on the former *Prati di Castello*, with its long, regular streets of many-storied houses. Opposite the Ponte Umberto Primo rises the large new *Palace of Justice* (Pl. B, C, 2, 3), richly adorned with sculpture. In front of its N. façade rises a *Monument to Cavour*.

To the W. of the Castle of Sant' Angelo lies the Piazza Pia (Pl. B, 3), whence four streets diverge. From the centre, on the right and left of the fountain, run the streets called *Borgo Nuovo* and *Borgo Vecchio*. Furthest left, near the large *Ospedale di Santo Spirito*, an early-Renaissance building dating from Sixtus IV., with a curious octagonal dome, is the *Borgo Santo Spirito*, and furthest right, the *Borgo Sant' Angelo*.

The usual route to the Vatican is by the Borgo Nuovo. It passes the small Piazza Scossa Cavalli, where on the right rises the *Pal. Giraud* (Pl. A, 3), now *Torlonia*, of 1496-1504, with portal of the 18th cent. Next, on the right, Nos. 101-5, is the *Pal. Ricciardi*, of the early 16th cent. Then straight to the Piazza Rusticucci (Pl. A, 3), a sort of fore-court to the Piazza of St. Peter.

The **Piazza di San Pietro, the imposing space in front of the greatest church in Christendom, is in the form of an ellipse, adjoined by an irregular quadrangle on the side next the church. It is enclosed by the huge colonnades erected by *Bernini* in 1665-7. Three covered passages are formed by 284 columns and 88 pillars of the Doric order, in four rows, the middle passage being wide enough for two carriages abreast. On the balustrade above are placed 162 statues of saints in Bernini's style. The piazza measures 374 by 264 yds. — The great *Obelisk* (84 ft.) in the centre, brought from Heliopolis, was placed by Caligula in the Vatican Circus, where it stood until its removal to its present site in 1586. At the sides are two handsome *Fountains*, 45 ft. in height, both of the late 16th cent.

At the end of the colonnades, on the right, is the entrance to the *Vatican*, see p. 273.

b. St. Peter's (San Pietro in Vaticano).

The **Church of St. Peter was founded by Emp. Constantine, at the request of *Pope Sylvester I.* (314-36), over the grave of St. Peter, adjacent to the Vatican Circus (p. 268). It was a basilica with nave, double aisles, and colonnaded fore-court, and was sur-

rounded with chapels and monasteries. It was at the high-altar here that Charlemagne, on 25th Dec. 800, received the Roman imperial crown from Leo III., and many later emperors were also crowned here.

The church having at length fallen into disrepair, *Nicholas V.* projected a new building, and in 1452 began the tribune, from designs by the Florentine *Bernardo Rossellino.* The walls, however, were barely above ground when the pope died, and the work was not resumed till fifty years later, when *Julius II.* committed the task to Bramante. The new church was to be in the form of a Greek cross with equal arms, roofed with a gigantic central dome, and four smaller domes over the transepts. This plan, at once simple and majestic, was, however, not adhered to. During the last year of Bramante's life (1514) *Fra Giocondo da Verona* (d. 1515), *Raphael*, and *Giuliano da Sangallo* (d. 1516) were entrusted with the work, but it made little progress owing to the great age of the first and third of these masters and the early death of Raphael (d. 1520), while the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next directors were *Antonio da Sangallo* (from 1518), who decided in favour of the Latin cross, *Baldassare Peruzzi* of Siena (from 1520), and, greatest of all, Michael Angelo (from 1547), who returned to Bramante's ground-plan. He strengthened the pillars of the dome, reduced the size of the side-chambers, and planned a porch with columns and a pediment. His great work was the dome, a marvel of lightness in spite of its immense size. He completed the drum only, but left drawings and models for the completion of the work up to the lantern. After his death in 1564 the building was continued by *Vignola* and by *Giacomo della Porta,* who was charged with the completion of the dome. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced a serious alteration. Reverting to the idea of a Latin cross, he caused the nave to be lengthened, and the present baroque façade to be erected by *Carlo Maderna.* The effect of the dome, as intended by Michael Angelo, is thus entirely lost except from a distance. At length on 18th Nov. 1626, the church was consecrated by Urban VIII. on the alleged 1300th anniversary of its foundation. The last architect was *Bernini*, who succeeded Maderna in 1629.

The statistics of the dimensions of the church vary considerably, but an inscription on the pavement of the nave states its length at 205 yds. in the interior and 213 yds. externally. Its area is about 18,000 sq.yds., while that of the cathedral at Milan is 14,000, St. Paul's at London 9450, St. Sophia at Constantinople 8250, and Cologne Cathedral 7340 sq.yds. The dome, to the top of the cross on the lantern, is 437 ft. high; its inner diameter is stated at 138 ft. Down to the end of the 17th cent. the cost of the building is said to have amounted to over 47 million scudi (about 10 millions sterling), while its upkeep costs about 18,700 fr. per annum.

The Façade, 123 yds. long and 145 ft. high, with its 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is approached

by a flight of steps. It is surmounted by a balustrade with colossal statues of Christ and the Apostles. The inscription records that it was erected by Paul V. (Borghese) in 1612. From the Loggia over the central entrance the pope used to impart his benediction at Easter to the city and the whole world ('urbi et orbi').

The PORTICO, 78 by 14½ yds., and 66 ft. in height, is admirably decorated, the stucco-ceiling being specially rich. At the left end is a statue of Charlemagne on horseback, of the 18th cent., corresponding to one at the right end, behind a side-door always closed, of Constantine the Great (p. 274). The five doorways of the church are flanked with columns of pavonazzetto and africano marble. The *Brazen Doors* of the central entrance, executed by Antonio Filarete in 1439-45, show Christian themes in the chief panels and antique mythological scenes in the decorative parts. The door furthest right is the *Porta Santa*, which is opened in years of jubilee only (once in 25 years; last time 1900, after two omissions).

The **INTERIOR is strikingly impressive, and the impression becomes more profound as we gradually realize not only the vastness, but the wonderful harmony and symmetry of its proportions. The finest features, such as the breadth of the three arms of the cross, the four great dome-pillars, the arcades below the dome, and the grand dimensions of the latter, are all due to Bramante, to whom the superb coffering of the barrel-vaulting must also be ascribed. The marble incrustation of the walls and the pavement of coloured marbles are by Giac. della Porta and Bernini.

On the pavement of the NAVE, close to the central door, is a round slab of porphyry, which lay in front of the high-altar in the old church, and on which the emperors were formerly crowned. By the first two pillars of the nave are two holy-water basins supported by colossal putti; these and the numerous statues of saints in the niches of the pillars are of the *School of Bernini*. St. Peter's contains but few pictures; those formerly here have been replaced by mosaics (p. 214). — By the fourth pillar to the right is the sitting *Statue of St. Peter* in bronze, probably of the 5th cent., though now ascribed by some to the 13th cent. The right foot is worn smooth by the kisses of devotees. Above is a portrait of Pius IX. in mosaic.

The DOME, which rises over the high-altar and the crypt containing the tomb of the Apostle, produces its profound impression chiefly by means of the mighty flood of light it throws upon the interior of the church. The four huge piers on which it rests are 234 ft. in circumference; the niches and logge in them are by Bernini, in the niches are colossal statues of SS. Longinus, Helena, Veronica, and Andrew. From the Veronica loggia relics are exhibited on high festivals. Above the logge are mosaics of the Evangelists. The frieze bears the inscription, in blue mosaic letters 6½ ft. high on a gold ground: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum.* The sixteen ribs of the vaulting of the dome are of gilded stucco; between them are four series of mosaics: the Saviour, the Virgin, the Apostles, and at the top God the Father. The high-altar *(Altare Papale)*, at which the pope alone reads mass, was consecrated in 1594, and over it in 1633 was erected a *Tabernacle* designed by Bernini, with four spiral columns, richly gilded, and a fantastic top, crowned with a globe and cross. In front of the high-altar is the *Confessio*, enclosed by

a balustrade with 89 ever-burning lamps, into which a double flight of marble steps descends (sacristan 30-40 c.). Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the Apostle. Between the flights of steps is the statue of Pius VI. in the attitude of prayer, by *Canova* (1822). — The nave is continued beyond the dome, and ends in the Tribune, containing the *Cathedra Petri* of *Bernini*, a bronze throne enclosing the ancient wooden episcopal chair of St. Peter. On the right (Pl. 7) is the monument of Urban VIII. (d. 1644) by *Bernini;* on the left (Pl. 8) that of Paul III. (d. 1549) by *Gugl. della Porta.*

Having now obtained an idea of the stupendous dimensions of the fabric, we next visit the aisles and transepts.

Right Aisle. — The 1st Chapel (Pl. 10; afternoon light best) contains a celebrated *Pietà by *Michael Angelo*, executed in 1499. The grief of the Madonna, who holds in her lap the dead Christ, is touchingly rendered, the modelling of the figures exquisite. This chapel also contains, on the left, a large early-Christian sarcophagus, in which *Petronius Probus*, prefect of the city (d. 395), was buried. — Of the numerous tombs of the popes (some of them magnificent) we mention only the chief. The 3rd Chapel (16) contains the finely executed monument of Sixtus IV. (d. 1484) in bronze, by *Ant. Pollaiuolo* (1493). Julius II. (of the della Rovere family, like Sixtus) is also interred here. Under the next arch: right, the monument of Gregory XIII. (d. 1585). Then, on the right, the Gregorian Chapel (21), erected under Gregory XIII. from a design left by *Michael Angelo;* to the right, the monument of Gregory XVI. (d. 1846); above the altar is the Madonna del Soccorso, from the old church of St. Peter (about 1118); under it is the tomb of St. Gregory of Nazianz (d. 390). Under the following arch, on the right, the tomb of Benedict XIV. (d. 1758).

The Right Transept was used by the Œcumenical Council for its meetings in 1870, at which the papal infallibility in matters of doctrine and morals was acknowledged.

W. Section of Right Aisle. Under the arch: right, monuments (29) of Clement XIII. (d. 1769), by *Canova*, and (33) Clement X. (d. 1676). — We now pass the principal tribune, and enter the —

W. Section of Left Aisle. On the right is the monument of Alexander VIII. (d. 1691); then (r.) the altar of Leo I., with a relief by *Algardi* (about 1650), the Retreat of Attila. Straight on is the Cappella della Colonna (37), containing a highly-revered Madonna from a pillar of the older church. Beneath the altar is an ancient Christian sarcophagus, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). Returning towards the transept, we see on the right, over the small door (of egress), the monument (39) of Alexander VII. (d. 1667) by *Bernini.*

The Left Transept contains confessionals for ten different languages. By the pillar of St. Veronica (left), below the statue of St. Juliana, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. In front of the central altar is the plain tomb of the composer Palestrina (1524-94), chief of the older Roman school. — The portal of grey marble to the right under the following arch (44), with the monument of Pius VIII. (d. 1830) above it, leads to the Sacristy (open 9-11 a.m.), which contains paintings by *Giotto*, fragments of frescoes by *Melozzo da Forlì*, and the *Treasury.* — A few paces beyond the sacristy door we have a good survey of the cupola, tribune, and transepts.

Left Aisle. On the right, the Clementine Chapel (45), erected by Clement VIII. (1592-1605); below the altar on the right reposes Gregory the Great (590-604); straight on, the monument of Pius VII. (d. 1823), by *Thorvaldsen.* — Next, in the aisle, under the arch on the right, the monument of Leo XI. (d. 1605) by *Algardi*, with a relief of Henri IV. of France abjuring protestantism; left, monument of Innocent XI. (d. 1689) by *Carlo Maratta*, with a relief of the delivery of Vienna by King John Sobieski. — The large Choir Chapel (52) is gorgeously decorated with stucco and

gilding by *Giac. della Porta;* grand musical services are frequently held here on Sundays. — Under the arch to the right, over the door, is the temporary tomb of each pope pending the preparation of his own. On the left, the *Monument (53) of Innocent VIII. (d. 1492), by *Ant.* and *Piero Pollaiuolo.* — Then, on the right, the door leading to the dome (55; see below); on the left, the monument of the last Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward and Henry, Cardinal 'York.' In the last Chapel (57) on the right the lid of a porphyry sarcophagus serves as a font.

For the *Ascent of the Dome (see p. 201) we require, except on Saturdays, a *permesso*, obtainable at the 'Rev. Fabbrica di San Pietro', 8 Via della Sagrestia, 1st floor. We knock at the door in the left aisle (Pl. 55). A winding passage ascends to the roof, where the workmen's and custodians' small dwellings look strange. The dome rises 308 ft. above the roof, and is 630 ft. in girth. It was strengthened by huge iron hoops in the 18th cent., when threatening fissures had appeared. The galleries within the drum afford a striking view of the interior. Easy stairs ascend between the outer and inner domes to the *Lantern*, 405 ft. above the pavement of the church, which commands an extensive view and a good survey of the church itself. Nothing is to be gained by climbing higher.

c. The Vatican.

After the return from Avignon in 1377 the Vatican became the permanent residence of the popes in place of the Lateran, which had been burned down in 1308. *Nicholas V.* (1447-55), the humanist pope, an enthusiast for books and buildings, resolved to make the Vatican the greatest palace in the world and to unite in it all the public offices and the cardinals' dwellings. On his death he left it almost complete, including the Appartamento Borgia (later so called) and the Stanze afterwards painted by Raphael (p. 277). In 1473-81 the Sistine Chapel (p. 274) was erected by *Sixtus IV.*, and in 1486-92 a Belvedere, or garden-house (p. 288), by *Innocent VIII.*, which Bramante, under *Julius II.* (1503-13), united with the palace by a great court. The Logge round the Cortile di San Damaso were also built by Bramante. In 1540 *Paul III.* founded the Pauline Chapel (p. 277), and *Sixtus V.* (1585-90) the present Library, which divided Bramante's large court into two parts (Cortile di Belvedere and Giardino della Pigna), and the actual residence of the popes, which was completed by *Clement VIII.* (1592-1605). *Urban VIII.* (1623-44) began the Scala Regia (p. 274) from Bernini's designs; *Pius VI.* (1775-1800) erected the Sala a Croce Greca, the Sala Rotonda, and the Sala delle Muse (pp. 284-86), *Pius VII.* (1800-23) the Braccio Nuovo for the sculptures (p. 289), and *Pius IX.* (1846-78) closed the fourth side of the Cortile di San Damaso by covering and altering the great staircase (Scala Pia) leading into it. The palace now contains 20 courts, and about 1000 halls, chapels, and rooms. By far the greater part of it is occupied by collections and state apartments, a small portion only being reserved for the papal court. A law of 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of exterritoriality.

1. Cappella Sistina. Raphael's Stanze and Logge. Appartamento Borgia. Raphael's Tapestries. Picture Gallery.

Admission, see p. 201. Permessi, see below. Sticks and umbrellas must be given up. The services of the guides who importune visitors outside should be declined. Forenoon light best, especially for the Sistine Chapel. — *Consult the Plan,* p. 282.

The chief entrance to the Vatican, the *Portone di Bronzo,* is at the end of the right colonnade of the Piazza of St. Peter. Passing the Swiss guard, we ascend a corridor, the Galleria Bernini, straight to the *Scala Regia,* a superb example of the rococo style, built by *Bernini* in 1661. On the first landing, to the right, is the statue of Constantine the Great mentioned on p. 271. At the top of the staircase we obtain our permesso, turn to the staircase on the right, and ascend to the Sala Regia on the first floor (91 steps). Halfway up, on the right, the notice 'Camere e Stanze di Raffaello' shows the ascent to the Stanze and Logge (pp. 277, 281) on the second floor.

The **Sala Regia,** the vestibule of the Sistine Chapel, begun by *Ant. da Sangallo the Younger* under Paul III., was completed in 1573. The rich stucco decorations are by *Perin del Vaga* and *Daniele da Volterra.* The frescoes by *Vasari* and his contemporaries illustrate the might of the church by scenes from the conflicts with the emperors Henry IV. and Frederick Barbarossa, from the Turkish wars, and the Night of St. Bartholomew. — The door in the entrance-wall, to the left (where we knock), leads into the —

****Sistine Chapel,** the papal palace-chapel, erected under Sixtus IV. in 1473-81. Richly decorated marble screens enclose the space for the clergy. Raphael's tapestry (p. 283) was destined to cover the lower part of the walls, while, to be worthy of its fame, the upper part and the ceiling were decorated with superb frescoes.

The Wall Paintings on the sides, above, were executed by Florentine and Umbrian masters in 1481-83. These represent events from the life of Christ (right) and Moses (left), in parallel scenes of promise and fulfilment, and include many contemporary portraits. Left: 1. (by the altar) *Perugino* and *Pinturicchio,* Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son; 2. *Sandro Botticelli,* Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. *Pier di Cosimo* and pupils of *Cosimo Rosselli,* Pharaoh's destruction in the Red Sea; 4. *C. Rosselli,* Moses receives the Law on Mt. Sinai, Worship of the golden calf; 5. *S. Botticelli,* Destruction of the company of Korah and of Dathan and Abiram; 6. *L. Signorelli* and *Bart. della Gatta,* Moses as a lawgiver, Investiture of Aaron, Mourning over the body of Moses. — Right: 1. *Perugino* and *Pinturicchio,* Baptism of Christ; 2. *San. Botticelli,* Sacrifice of the cleansed leper and Christ's Temptation; 3. *Dom. Ghirlandaio,* Vocation of Peter and Andrew; 4. *C. Rosselli,* Sermon on the Mount, Cure of the leper;

5. *Perugino*, Christ giving the keys to Peter; 6. *C. Rosselli*, Last Supper. — The frescoes on the entrance-wall are less important.

The **Ceiling Paintings (for the better inspection of which mirrors are provided by the custodian; fee) were begun by *Michael Angelo*, at the instance of Julius II., on 10th May, 1508, and unveiled on 31st October, 1512. Whether these paintings or those of Raphael in the Stanze are the grandest creation of modern art, has long been a matter of dispute. The merit of uniformity of conception and composition belongs to the ceiling-paintings. They were at first to be limited to the Twelve Apostles, but Michael Angelo prevailed on the pope to extend the plan, and chose, in harmony with the wall-paintings, the Creation, the Fall, and Hope of Redemption as his themes. To connect the different scenes, he painted a framework for them, consisting of columns, pillars, and cornices rising from the walls, and enclosing in the middle of the vaulted ceiling nine sections of different sizes. Lifelike figures, some of them in their natural colour, others of a bronze tint, render this framework an ideal introduction to the great central pictures. We here realize that architectural imagination is invaluable to a painter, and that it was the chief source of Michael Angelo's marvellous success.

The Central Paintings may be described partly in the words of Ascanio Condivi, a pupil of Michael Angelo, who in 1553, during the master's lifetime, wrote his biography. — 'In the *1st Section* of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with a wave of his arms separates light from darkness. — In the *2nd Section* He creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. In the same section God commands the earth to yield herbs and plants. He is portrayed with such art that wherever you turn He seems to follow you, showing His whole back down to the soles of His feet: a very excellent work, showing what foreshortening can do. — In the *3rd Section* God appears in the air, surrounded with angels, beholding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the *4th Section*, a noble and thoughtful composition, the creation of man is represented, and God is seen with outstretched arm and hand, causing life to flow through Adam's limbs by a touch of His forefinger. With His other arm He clasps His attendant angels. — In the *5th Section* God draws out from Adam's side the woman, who with folded hands, outstretched towards God, reverently bows down with a sweet expression, so that it seems she is thanking God, and that He is blessing her. — In the *6th Section* the Demon, in female form above, and a serpent below, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit

to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* Noah's thank-offering is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it to save themselves. Nearer is a boat crowded with people, which, owing to the violent shocks of the waves, and having lost its sail, is gradually filling and ready to sink. Still nearer there appears above the water the top of a mountain, where men and women have sought refuge, all cowering, miserable and terrified, under a tent for shelter from the excessive rain. And in this scene the wrath of God is represented with great art, for He sends upon them lightnings, waters, and storms. There is also another mountain-top on the right side, with a group of people on it in similar distress. — In the *9th Section,* the last, is narrated the story of Noah, who, drunken and naked, is mocked by his son Ham, but is being covered by Shem and Japheth'. — From the entrance to the chapel we obtain the best general view of these ceiling-paintings, the figures in which increase in size as the altar is approached.

The Prophets and Sibyls, on the lower part of the vaulting, surrounded by angels and genii, proclaim man's hope of redemption. To the left of the altar: 1. *Jeremiah,* lost in sorrowful reverie; 2. *Persian Sibyl,* reading; 3. *Ezekiel,* with half-opened scroll; 4. *Erythraean Sibyl,* sitting by an open book; 5. *Joel,* reading a scroll; 6. (over the door) *Zacharias,* turning over the leaves of a book; 7. *Delphic Sibyl,* with an open scroll; 8. *Isaiah,* his arm resting on a book, absorbed by divine inspiration; 9. *Cumaean Sibyl,* opening a book; 10. *Daniel,* writing; 11. *Libyan Sibyl,* grasping a book; 12. (above the Last Judgment) *Jonah,* just delivered from the whale. 'All these are truly wonderful', says Condivi, 'owing to the attitudes, to the ornamentation, and to the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His body is foreshortened towards the inside, the part nearest the beholder's eye, while the legs project outwards, in the more distant part'.

In the pointed arches and lunettes: the Ancestors of Christ in calm expectation of redemption. In the corner-arches: by the altar, right, the Israelites in the wilderness with the brazen serpent; left, King Ahasuerus, Esther, and Haman. By the entrance, right, David and Goliath; left, Judith.

In 1534-41, nearly 30 years later, Michael Angelo painted on the altar-wall the *Last Judgment, a gigantic composition, 66 by 33 ft., 64 ft. in sadly blackened by incense. On the left of the figure of Christ as Judge hover the blessed, drawn back by devils and supported by angels, on the right the sinners strive in vain to ascend; above are two groups of angels with the Cross, the column

at which Christ was scourged, and the other instruments of his passion; in the centre Christ and the Virgin, apostles and saints; below the rising dead is hell, after Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of a papal master of the ceremonies, who had censured the picture for the nudity of the figures. Paul IV., who proposed to destroy the pictnre for the same reason, was persuaded to get drapery painted on some of the figures by *Daniele da Volterra*. In the 18th cent. Clement XII. caused this process to be extended, whereby the pictnre was certainly not improved.

Adjoining the Sala Regia are two chambers shown only by permission of the Maggiordomo: the **Sala Ducale**, constructed by *Bernini*, and decorated with ceiling-frescoes and landscapes by *Bril*, and the **Cappella Paolina**, built in 1540 by *Ant. da Sangallo the Younger*, with two frescoes by *Michael Angelo*, 1542-1500: the Conversion of St. Paul, and the Crucifixion of St. Peter. On the first Sunday in Advent, for the *Quarant' Ore*, or exposition of the host during 40 hours, and on Holy Thursday, the chapel is brilliantly illuminated.

Raphael's wall-paintings are on the second floor of the palace, built by Nicholas V. (p. 273). We ascend the staircase mentioned at p. 274, and knock at the white door. The first rooms (comp. Ground-plan, p. 282) contain unimportant modern pictnres. We may note in the room to the right of the entrance a picture by *Matejko*, presented by Poles in 1884 (the Relief of Vienna in 1683 by John Sobieski). The adjacent *Sala dell' Immacolata* contains frescoes relating to the proclamation, in 1854, of the Immaculate Conception of the Virgin, and a sumptuous French cabinet in which the text of the dogma is kept. We hasten straight through these rooms to a series of three rooms and a hall, together known as the —

****Stanze**, which belonged to the dwelling occupied by Julius II. and his successors from 1507 down to about the end of that century (p. 273). Julius II. originally intended these rooms to be decorated in a simple style, by Perugino, Sodoma, and other painters of Umbria and Siena. These were joined in 1508 by *Raphael*, then 25 years of age, who soon so greatly surpassed all his fellows that the pope entrusted the work to him exclusively, and ordered the work of the others to be obliterated. Raphael began with the Stanza della Segnatura; in the Stanza d'Eliodoro and Stanza dell' Incendio, he was aided by his pupils. The frescoes of the last room were executed after Raphael's death (1520). — We first enter the —

I. Stanza dell' Incendio. The ceiling paintings (Glorification of the Trinity) are a relic of *Perugino's* work (1508). — The mural paintings, executed in 1517 from designs by Raphael, are scenes from the time of Leo III. and Leo IV.

1. Over the window: *Oath of Leo III.*, before Charlemagne (with gold chain, his back turned to us), rebutting the accusations against him, painted by Perin del Vaga.

2. To the right, on the exit-wall: *Victory of Leo IV. over the Saracens* at Ostia, executed by Giulio Romano. The pope, bearing the features of Leo X., is accompanied by Card. Giulio de' Medici (Clement VII.), Card. Bibiena, and others. — Below: Ferdinand the Catholic and Emp. Lothaire.

*3. The *Incendio del Borgo,* which gives its name to the room, probably executed by Francesco Penni alone, is the most realistic *genre* scene in the series. Raphael has here performed the difficult task of painting a miracle. The legend is that a fire in the Borgo, or Vatican quarter, was extinguished by the sign of the cross made by Leo IV. from the Loggia of St. Peter's. Raphael places the worker of the miracle in the background, and in the foreground exhibits the terrors of the conflagration, the attempts at rescue, the horror of the women, and the heroism of a son carrying his aged father on his back and leading his boy by the hand (drawn from the story of Æneas, Anchises, and Ascanius in Virgil). The old façade of St. Peter represented here still existed in Raphael's time. — Below: Godfrey de Bouillon and Aistulf.

4. *Coronation of Charlemagne* in the old Church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. — Below: Charlemagne.

II. The *Stanza della Segnatura derives its name from the signing of pardons, the granting of which was at a later period discussed here under the presidency of the pope. The frescoes were painted by Raphael in 1508-1511. — Ceiling Paintings. 1. *Theology* (divinarum rerum notitia), a figure among clouds, in her left hand a book, with her right pointing down to the heavenly vision in the Disputa beneath; adjacent, on the left, the Fall of man. 2. *Poetry* (numine afflatur), crowned with laurels, on a marble seat, with book and lyre; adjoining it, the Flaying of Marsyas. 3. *Philosophy* (causarum cognitio), with a diadem, two books (natural and moral science), and a robe typifying the four elements; adjoining it, Astronomy. 4. *Justice* (jus suum unicuique tribuit), with crown, sword, and scales; adjacent, Solomon's Judgment.

Mural Paintings. 1. Under the Theology: The so-called Disputa, a glorification of the Christian faith. The congregation gathered round the altar, full of religious emotion, and burning with enthusiasm, sees heaven open, revealing Christ enthroned between the Madonna and the Baptist, while above him is the half-figure of God the Father, and below the symbol of the Holy Spirit, on each side of whom are two cherubim holding the books of the gospel. A choir of angels forms the background. Angels also bear the clouds, on which, below the central group, sit the heroes of the Old and New Testament: on the left, St. Peter, Adam, St. John, David, St. Lawrence, and a half-concealed figure (Jeremiah?); on the right, St. Paul, Abraham, St. James, Moses, St. Stephen, and an armed hero of the

Old Testament. In the lower half the four Fathers of the Church, sitting next the altar, form the historical foundation of the picture: on the left SS. Gregory and Jerome; on the right SS. Augustine and Ambrose.

From an early period attempts have been made to attach historical names to the other figures. A man in antique costume beside St. Ambrose, pointing towards heaven, is said to stand for Petrus Lombardus; the monk behind St. Augustine for Thomas Aquinas; the cardinal for Bonaventura; and the two popes for Sixtus IV. and Innocent III. Furthest to the left, in the background, is Fra Angelico da Fiesole; on the right side is the laurel-crowned profile of Dante, and, separated from Dante by an old man, appears the head of Savonarola.

In the space below the picture (added by Perin del Vaga under Paul III.), from left to right: Heathen sacrifice; St. Augustine finds a child attempting to empty the sea; the Cumæan Sibyl showing the Madonna to Augnstus; allegorical figure of the Knowledge of divine things.

2. Under the Poetry: The *Parnassus* (to the right of the Disputa), wonderfully adapted to the unfavourable space. Apollo sits under laurels playing the violin. Aronnd him are gronped the nine Muses. On the left is the noble figure of the blind Homer. Near him are Dante and Virgil. In the foremost group Petrarch and Sappho are recognisable; the front figures in the opposite group are called Pindar and Horace. — Below, in grisaille: on the left, Alexander the Great causes Homer's poems to be placed in the grave of Achilles; on the right, Augustus saves Virgil's Æncid from being burned.

3. Under the Philosophy: The so-called *School of Athens*, companion to the Disputa, in situation and in subject. There we see a congregation of believers, here an Assembly of Scholars. A flight of steps leads to an open colonnade, crowned with a dome at the back (probably designed by Bramante). Statues of gods adorn the niches, on the left Apollo, on the right Minerva. In the centre, approaching the steps, are Plato and Aristotle, princes in the realm of thought specially revered by the Renaissance, attended by a numerous train. In the foreground, in contrast to the pure philosophers, is a throng of masters of the empirical sciences, of geometry, arithmetic, astronomy, and music. Among the philosophers we recognise the bald Socrates (above, to the left), and in the young warrior at his side Alcibiades or Xenophon; on the steps lies Diogenes; then, in the foremost group, on the right, Zoroaster, with the globe, and on the left Ptolemy (with a crown, having been mistaken for one of the kings of that name). The handsome youth in the front group, to the left, is said to bear the features of Francesco Maria della Rovere, Duke of Urbino; the geometer with the compasses, to the right, is a portrait of Bramante. We also see Raphael himself (in the corner to the right), with Sodoma. — Below, in shades of brown, by *Perin del Vaga* (from left to right): Allegorical figure of Philo-

sophy; Magi conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

4. Under the Justice, over the window, the three cardinal Virtues: Prudence with double visage looking to the future and the past; right, Temperance; left, Fortitude. Below, at the sides of the window, the *Glorification of Canon and Civil Law.* On the right: Gregory IX. (with the features of Julius II.) presents the Decretals to a jurist (with many portraits around). Below (by Perin del Vaga): Moses brings the tables of the Law to the Israelites. — On the left: Tribonian presents the Pandects to Emp. Justinian. Below: Solon's address to the Athenian people (?).

III. The Stanza d'Eliodoro was painted in 1512-14, almost wholly by Raphael. The Ceiling Paintings (sadly damaged) from the Old Testament (Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac) are by Peruzzi, who at first was probably entrusted with the entire decoration of the Stanze.

The mural paintings, after the first of which the saloon is named, depict the political and ecclesiastical triumphs of Julius II. — 1. Below the Moses: *Miraculous Expulsion of Heliodorus* from the Temple at Jerusalem by a heavenly horseman (Maccab. ii, 3), an allusion to the deliverance of the Papal States from their enemies. On the right, Heliodorus lies on the ground; one of his companions tries to defend himself, a second shouts, a third is securing his booty; in the background the high-priest praying; to the left in the foreground women and children, and also Pope Julius II. on his chair (the foremost bearer is the engraver Marcantonio Raimondi).

2. The *Mass of Bolsena.* An unbelieving priest is convinced of the doctrine of transubstantiation by the bleeding of the host (comp. p. 190); women and children; Julius II. and retinue.

3. *Attila repulsed from Rome by Leo I.*, an allusion to the retreat of the French from Italy in 1512. The pope, with the features of Leo X., rides on a white mule, around him his cardinals and suite on horseback. Above him SS. Peter and Paul enveloped in dazzling light, visible only to Attila and his host, who are struck with terror at the apparition.

4. The *Deliverance of St. Peter*, in three sections. Over the window, St. Peter in the dungeon between the watchmen is awoke by the angel; right, he is led away; left, the watchmen awake.

IV. The frescoes in the Sala di Costantino (p. 277) were partly executed from Raphael's drawings, chiefly by *Giulio Romano.*

1. *Battle of Constantine* against Maxentius at Ponte Molle (p. 298): the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides. — On the left: Sylvester I. between Faith and Religion. On the right: Urban I. between Justice and Charity.

2. *Baptism of Constantine* by Sylvester I. (with the features of Clement VII.), painted by *Franc. Penni.* — On the left: Damasus I. between Prudence and Peace. On the right: Leo I. between Innocence and Truth.

3. (Window-wall) *Rome ceded by Constantine to Sylvester I.*, painted by *Raffaello dal Colle.* — On the left: Sylvester with Fortitude. On the right: Gregory VII. (?) with Power (?).

4. *Constantine's Address* to his warriors regarding the victorious omen of the cross. — On the left side is St. Peter between the Church and Eternity. On the right, Clement I. between Moderation and Urbanity. — The scenes below, from the life of Constantine, were designed by G. Romano.

The ceiling, completed under Sixtus V., shows an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with allegorical figures.

A custodian (adm. see p. 201) conducts us through the room in which Julius II. died into the ***Cappella di Niccolò V.**, decorated by *Fra Angelico* in 1450-55 with frescoes from the lives of SS. Lawrence and Stephen, which, notwithstanding their proximity to Raphael and Michael Angelo, hold their own by virtue of their profound religious feeling.

From the Hall of Constantine (comp. Plan, p. 282; custodian 20 c.) we enter the balconies surrounding the Cortile di S. Damaso (p. 273), originally open, but now protected by glass, known as the —

***Logge**, the W. (right) wing of which was adorned with stucco and paintings designed by *Raphael*, and executed under his superintendence. The stucco-work and painted ornamentation are by Giov. da Udine; the paintings on the vaulting were executed by Giulio Romano, Fr. Penni, Perin del Vaga, and others. Each of the 13 vaults contains four Biblical scenes in quadrangular borders, together known as 'Raphael's Bible,' but all sadly damaged by exposure.

Paintings. The 1st and 2nd vaults represent the Story of the Creation; the 3rd the Flood and the Story of Noah; the 4th, 5th, and 6th are devoted to the patriarchs Abraham, Isaac, and Jacob; the 7th to Joseph; the 8th and 9th to Moses; the 10th to Joshua; the 11th to David; the 12th to Solomon; in the 13th are depicted the Nativity, the Baptism of Christ, and the Last Supper.

The Stucco Mouldings distinctly betray the then prevailing influence of the antique. Among these the small reliefs in the arches of the windows of the first section show the artists at work.

The decoration of the two other wings of the logge, by later artists, is very inferior to that of Raphael's period.

The rooms in the palace of Nicholas V. (p. 273) which were intended for the papal dwelling are on the floor below the Stanze and are known as the —

***Appartamento Borgia**, a series of lofty and gloomy vaulted chambers, to which the public have only recently been admitted (see p. 201). They were decorated, under Alexander VI. (p. xxvii), by *Pinturicchio* (p. 183) in 1492-5. From the time of Julius II., who abhorred the memory of the Borgias, they were entirely neg-

lected until 1889-97, when Leo XIII. caused them to be judiciously restored by Ludwig Seitz as a striking memorial of the art of the 15th cent. The entrance is at the end of the Museo Chiaramonti, at the beginning of the Galleria Lapidaria (p. 289), whence a few steps descend to the first story of Bramante's logge in the Cortile di Damaso (p. 273). Here, to the right, we enter the —

I. Room of the Popes. The stucco and frescoes are by *Giovanni da Udine* and *Perin del Vaga*. The tapestry on the walls depicts the myth of Cephalus and Procris. In the left corner is the armour of Julius II. (?), in the right that of Charles of Bourbon (p. 268). The mosaic pavements here and in the next rooms are restored from ancient fragments.

II. Room of the Church Festivals, adorned with frescoes mostly of the school of *Pinturicchio:* Annunciation, Nativity, Adoration of the Magi, Resurrection (on the left, Alexander VI. kneeling), Ascension, Descent of the Holy Ghost, Assumption. On the ceiling are medallions with portraits of popes.

III. Room of the Lives of the Saints. Frescoes by *Pinturicchio*. On the back-wall: St. Catharine of Alexandria (with the features of Lucrezia Borgia) disputing before Emp. Maximianus. Entrance-wall: Legends of St. Susanna, on the left, and of St. Barbara, on the right. Exit-wall: on the left, SS. Paul and Anthony, the hermits; on the right, the Visitation. Window-wall: Martyrdom of St. Sebastian. On the vaulting the legend of Isis, Osiris, and the Apis bull (an allusion to the arms of the Borgias).

IV. Room of the Seven Liberal Arts, with allegories by *Pinturicchio* and his pupils. The chimney-piece, designed by *Sansovino*, was brought from the Castel Sant' Angelo.

V. Room of the Credo and VI. Room of the Sibyls are in the *Torre Borgia*, which was added to the palace by Alexander VI. The ceiling-paintings are of the school of Pinturicchio. The mural decorations on painted canvas are nearly all modern.

Among the treasures of the Vatican in the domain of painting may also be reckoned ***Raphael's Tapestry** (Wed. 10-3 only) exhibited along with other tapestries in the *Galleria degli Arazzi*, adjoining the Galleria dei Candelabri (p. 285). It was executed at Brussels in 1515 and 1516, from cartoons drawn by *Raphael*, seven of which are now in the S. Kensington Museum. The name 'Arazzi' is derived from Arras, the old cradle of carpet-weaving in Flanders. The designs are drawn from the Gospels and the Acts of the Apostles, the latter being the master's maturest compositions. The admirable fabric of wool, silk, and gold, is only in part distinguishable, and the flesh-tints are entirely faded. They were originally intended to cover the lower part of the walls in the Sistine Chapel. The numerous copies (in Berlin, Loreto, Dresden, and Paris), testify to the widespread admiration they aroused.

0 5 10 20 30 40 50 Metri
S N
Cortile del Forno
Cappella Sistina
Scala regia
Cortile della Sentinella
Ingr.
Pitture moderne
Pitture moderne
Cortile del Portoncino di Ferro
Sala dell' Immacolata
Cortile di Belvedere
Sala regia
Cappella
Stanza dell' Incendio
Stanze di Raffaello
Sala ducale
Cortile d Pappagallo
St. della Segnatura
St. d'Eliodoro
Capp. di Nic. V.
Sala di Costantino
Cortile del Maresciallo
Loggie di Raffaello
Cortile di S. Damaso

S
N
Sala della Biga
Galleria geografica
Arazzi di Raffaello
Galleria dei Candelabri
(II° piano)
Sala a Croce Greca
Sala rotonda
Sala delle Muse
I° piano Museo etrusco
I° piano Museo etrusco
Braccio nuovo
M U S E O
Giardino della Pigna
V A T I C A N O
Museo etrusco
la Pigna
Sala degli Animali
Laocoonte
Antinoo
Cortile ottagono di Belvedere
Gall. delle Statue
Gall. delle Carte Geografiche
Loggie
Museo etrusco
Apollino
Perseo
Atrio quadrato
Atrio rotondo
Atrio del Meleagro
Scala d. Bramante
Galleria Lapidaria
Museo Chiaramonti
0 5 10 20 30 40 50 Metri

The Vatican ***Picture Gallery** was formed by Pius VII. of pictures restored by the French in 1815, most of which they had taken from churches. It contains few pictures, but most of them are good, and some are masterpieces, such as Raphael's Transfiguration and Madonna di Foligno and Titian's Madonna. The collection has recently been transferred to the groundfloor of the S.W. wing of the palace, adjoining the Cortile di Belvedere, and is entered from the Vialone di Belvedere (comp. Plan, p. 268). Adm., see p. 201.

The arrangement being not yet finished when the Handbook went to press, we can give here only a provisional survey of the rooms and an alphabetical list of the most important works. The gallery, which has been augmented by a selection from the Lateran collection (p. 267), will probably be open to visitors in Jan., 1909. The pictures have the subjects and the names of artists marked on them.

a. Vestibule, with the ticket-office, etc. — To the right: b. Sala del Trecento, containing chiefly small pictures from the Library (p. 290). — c. Sala del Quattrocento (Melozzo da Forlì, etc.). — d. Scuola Umbra e Marcheggiana (Nic. Alunno, Cola dell' Amatrice). — e. Sala di Raffaello (Raphael's Transfiguration and Madonna di Foligno; Giov. Santi, Perugino). — f. Magazine (Byzantine pictures from the Library, etc.). — g. Cappella di S. Stefano dei Svizzeri, with frescoes by Vasari from the life of the saint. — Rooms f and g are closed to the public. — To te left of the vestibule: h. Scuola Veneta (Titian, Carlo Crivelli, Antonio da Murano, etc.). — i. Sala del Seicento (Poussin, Sacchi, etc.). — k. Scuole Estere (Lawrence, George IV.).

Alphabetical List. *Alunno (Nicc. da Foligno)*, Crucifixion, Coronation of the Virgin; *Amatrice (Cola dell')*, Assumption; *Angelico (Fra A. da Fiesole)*, Small Madonna with angels on a gold ground, Life of St. Nicholas of Bari; *Bonifazio*, Holy Family with SS. Elizabeth and Zacharias; *Caravaggio*, Entombment, one of the most excellent works of the realistic school; *Cossa (Franc.)*, Miracle of St. Hyacinth (altar-predella, comp. p. 31); *Crivelli (Carlo)*, Mourning for Christ, St. Jacopo della Marca, Madonna; *Domenichino*, Communion of St. Jerome, very effective and once much admired; *Gozzoli (Benozzo)*, St. Thomas; *Guercino*, Christ and St. Thomas; *Lawrence*, Portrait of George IV; *Leonardo da Vinci*, St. Jerome, a study in perspective; *Lippi (Fra Filippo)*, Coronation of the Virgin; **Melozzo da Forlì*, Sixtus IV. as founder of the Vatican Library, with Cardinals Giuliano della Rovere (Julius II.) and Pietro Riario, and the kneeling librariau Platina, a fresco transferred to canvas; *Montagna (Bart.)*, Body of Christ anointed by Mary Magdalene; *Murano (Antonio da)*, Altar-piece (1464); *Murillo*, Betrothal of St. Catharine; *Murillo* (attributed to), Martyrdom of the Grand Inquisitor Peter Arbues, Adoration of the Shepherds; *Perugino*, Resurrection, in which he is said to have been helped hy his pupil Raphael, of whom the sleeping soldier is supposed to be a likeness; Entbroned Madonna with the patron saints of Perugia; Three saints; *Pinturicchio*, Coronation of the Virgin. — Above all, we note **Raphael's* Transfiguration, painted in 1517 for Card. Giulio de' Medici, afterwards Clement VII.; the upper part only is by the master's own hand: Christ hovering between Moses and Elias, with the Apostles Peter, James, and John dazzled by his glory, and two deacons worshipping; the lower part with the other disciples, to whom the possessed boy is brought, is said to have been completed by Giulio Romano. — In 1512 the master painted the Madonna di Foligno, with John the Baptist, SS. Francis of Assisi, and Jerome, and in the background the town of Foligno, into which a bomb is falling (an incident which probably gave rise to the ordering of the picture). The predelle of Hope, Faith, and Charity, of 1507, belong to the Entombment in the Borghese Gallery (p. 297). — A work of Raphael's 20th year, while still a pupil of Perugino, is the Coronation of Mary, of 1503, which, like the Sposalizio (p. 231),

resembles a composition of Perugino, but of nobler type. Its predella depicts the Annunciation, the Adoration of the Magi, and the Presentation in the Temple. — *Reni (Guido)*, Crucifixion of Peter, Madonna with SS. Thomas and Jerome; *Romano (Giulio)*, Coronation of Mary, the lower half by Franc. Penni; *Sacchi (Andrea)*, Vision of St. Romuald; *Santi (Giov.)*, St. Jerome; *Sassoferrato*, Madonna; *Spagna (Giov. lo)*, Adoration of the Child. — **Titian*, Madonna in glory, with SS. Catharine, Nicholas, Peter, Antony, Francis, and Sebastian, remarkable for fidelity of colouring and loftiness of conception; *Titian* (attributed to), Portrait of a Doge, of strongly marked ugliness. — *Veronese (Paolo)*, Dream of St. Helena.

2. Collection of Antiquities.

Admission, see p. 201. — The Entrance, ¼ hr. from the Piazza of St. Peter, is on the W. side of the palace, near the N.W. corner. Coming from the Borgo, we cross the Piazza San Pietro, go to the left of the great flight of steps of St. Peter's, through the passage under the portico, walk round the whole of St. Peter's, then cross the *Cortile del Forno* (comp. plan, p. 268), and, between the Vatican Gardens (which are not shown) and the palace, we reach the gate under the Sala della Biga. This point may be reached by carriage (comp. p. 199, special fares). We turn to the right at the ticket-office, and ascend the stairs to the left. (The glass-door opposite the staircase leads to the *Library*, p. 290.)

The Vatican ****Collection of Antiquities**, the finest in the world, dates from the Renaissance period, when it was begun in the Belvedere (p. 273). Clement XIV. (Ganganelli, 1769-74) next resolved to form a larger collection, and after him and his successor Pius VI. it was named the Museo Pio-Clementino. Pius VII. added the Museo Chiaramonti and the Braccio Nuovo, and Gregory XVI. the Egyptian and Etruscan Museums. — We first enter the —

Museo Pio-Clementino (comp. Plan, p. 283). — I. Sala a Croce Greca. On the floor are three ancient *Mosaics:* by the stairs, between the two sphinxes, Flower-basket from Roma Vecchia (p. 302); in the centre, Shield with a bust of Pallas; at the entrance to the next room (Sala Rotonda, p. 286), Bacchus. The chief sculptures are: 566. Large porphyry *Sarcophagus of Constantia*, daughter of Constantine the Great, from her tomb, afterwards the church of Santa Costanza (p. 299); *574. *Venus*, a copy of the Cnidian Venus of Praxiteles, metal drapery modern; 589. Sarcophagus of St. Helena, mother of Constantine, from her tomb (2 M. outside the Porta Maggiore). By the stairs: to the right, 600. Recumbent river-god, said to have been restored by Michael Angelo.

The **Egyptian Museum** (*Museo Egizio;* adm. see p. 201; entrance opposite the last-named statue) chiefly contains antiquities found in and near Rome, brought from Egypt as booty during the imperial epoch.

We now ascend the staircase, which is adorned with 20 antique columns from Præneste. On the right is the —

II. Sala della Biga, a circular domed hall affording a view of the Vatican gardens. In the centre, *623. *Biga*, or two-horse chariot, from which the saloon derives its name; the body of the chariot, richly adorned with foliage, was used for centuries as an episcopal throne in San Marco, and part of the right horse are alone

ancient. *608. *Bearded Bacchus*, inscribed 'Sardanapallos'; 610. Effeminate Bacchus; 612. Roman sacrificing; *615. *Discobolus*, of the Attic school; 616. Statue of Hermes with a portrait-head; *618. *Discobolus* after Myron (the original was of bronze; head modern and wrongly placed; it should face the spectator; comp. p. 204); 621. Sarcophagus-relief, race of Pelops and Oenomaus.

Turning to the right on leaving the Sala della Biga, straight from the staircase, we reach the —

III. Galleria dei Candelabri (Wcd. 10-3 only), with ceiling-paintings by *L. Seitz* (1883-86) from the pontificate of Leo XIII., and allegorical panegyrics of St. Thomas Aquinas (p. 316) and of the Arts and Sciences under the patronage of the Church. Section I: to the right and left of the entrance, 2, 66. Birds' nests and children; to the right, 19. Boy stooping (as if aiming at scattered nuts); to the left, 52. Sleeping satyr, in basalt. — Section II: to the right, 74. Fountain-figure of Pan extracting a thorn from the foot of a satyr; 81. Diana of Ephesus, from Hadrian's Villa; 83. Sarcophagus, with the murder of Ægistheus and Clytemnestra by Orestes; to the left, *118a. *Ganymede* carried off by the eagle, a copy of a famous work by Leochares. — Section III: to the right (between a modern and an antique putcal), 134b. Archaic figure of a god, on a pedestal with a dedicatory inscription. — Section IV: to the right, 173. Sarcophagus with Bacchus and Ariadne; 177. Old fisherman; *184. *Patron Goddess of Antioch*, after Eutychides (p. 204); 187. Candelabrum, with Hercules stealing the tripod (Hercules, Apollo, priest); to the left, 204. Sarcophagus, with the children of Niobe. — Section V: to the right, *222. *Greek Girl Racing*, after a bronze of the 5th cent. B.C. (p. 204). — Section VI: to the right, 253. Sarcophagus, with Diana and Endymion; 253 c. Statuette of Proserpine; 257. Ganymede; to the left, 269. Sarcophagus, with the rape of the daughters of Leucippus by the Dioscuri. Upon the last: *269c. *Statue of a Persian Combatant*, from the trophy of King Attalus at Athens (p. 331). — The next gallery contains the Tapestry of *Raphael* (p. 282).

Near the entrance to the Galleria dei Candelabri we ascend a few more steps, and ring at the door of the Etruscan Museum (fee).

The ***Museo Etrusco Gregoriano** (Mon. & Thurs.) comprises twelve rooms and corridors (comp. Plan, p. 283). The antiquities from Vulci, Toscanella, Chiusi, and other towns are of great value to the student of ancient Etruria. Rooms I-IV contain sarcophagi, cinerary urns, and cippi, portrait-heads and figures in terracotta, and architectural fragments. — Rooms V-VIII are specially interesting for their *Collection of Vases*, some imported from Greece, others of Etruscan workmanship, the former being superior both in painting and modelling. — In the 5th Room are the earliest vases, from Corinth and Athens. In the 6th Room are several vases with interesting figures: in the centre, 78. Ajax and Achilles playing draughts; by the entrance, 70. Two men carrying oil-vessels, with the inscriptions, 'O father Zeus, if I were only rich' and 'It is already full and even running over'. The 7th Room (a vaulted corridor) contains admirable red-figured vases: 84. Achilles; opposite, 134. Hector parting

from Priam and Hecuba; to the left, in a niche, 89. Large vase from Lower Italy; in the other niche, 103. Vase with coloured drawing, on whitish ground, of Bacchus being entrusted to Silenus. In the 8th Room, Pretty drinking-vessels with scenes from domestic life. — Room IX: *Bronzes* of every description; on the right, 313. Statue of a warrior with an Umbrian inscription; various domestic utensils, weapons, trinkets, toilet articles; in front of the window, 327. Oval cist of bronze plate with battles of Amazons; in a revolving glass cabinet, *Gold Trinkets* from Etruscan tombs, partly of Phœnician or Carthaginian origin. — Corridor X: Water-pipes and small bronzes. — Room XI: Interesting copies of Etruscan tomb paintings, pottery, and three large sarcophagi. — Room XII: Gold trinkets, terracottas. — Adjoining the 9th is Room XIII, containing bronzes, vases, and a complete Etruscan tomb.

We descend the steps leading back to the Sala a Croce Greca and next enter the —

IV. Sala Rotonda. On the floor is a large *Mosaic*, with Nereids, Tritons, Centaurs, and masks; in the centre a magnificent basin of porphyry. Right and left of the entrance: 554. Julia Domna, wife of Septimius Severus; 553. Plotina, wife of Trajan. Then, to the left, 552. *Juno Sospita*, from Lanuvium, a copy made in the age of the Antonines from an ancient Latin image; 551. Claudius; 550. Claudius as Jupiter; 549. Jupiter Serapis; 548. Nerva; 547. Sea-god; *546. So-called *Barberini Juno;* 545. Bust of Antinous; 544. Hercules, colossal statue in gilded bronze, found near the theatre of Pompey (p. 235); 543. Colossal head of Hadrian, in Pentelic marble, (from his mausoleum, p. 268); 542. Female statue, restored as Ceres; 541. Faustina, wife of Antoninus Pius; 540. *Antinous* as Bacchus (drapery modern); **539. *Bust of Zeus from Otricoli*, the finest and most famous in existence, formerly regarded as a copy of the Zeus of Phidias at Olympia, but more probably a new type of the 4th cent. B.C.; 556. Pertinax; 555. Genius of Augustus. At the entrance to the next room: 537, 538. Comedy, Tragedy, two hermæ.

V. Sala delle Muse. Here, besides the statues which give the room its name, is a series of portrait-hermæ. In the ante-room (left), *525. *Pericles;* 523. Aspasia; (right) 531. Periander of Corinth; 528. Bias, the pessimist of the Seven Sages. — In the grand octagonal Sala we note, in the centre of the right wall: 516. *Apollo Musagetes*, in a long robe, with an air of poetic rapture. To the left of the Apollo: 517. *Terpsichore;* right, 515. *Calliope;* 511. *Erato.* On the other side: 499. *Melpomene;* *503. *Thalia;* 505. *Clio;* *508. *Polyhymnia;* 504. (between 503 and 505), Female statue, restored as Urania; opposite, 520. Nymph, restored as Euterpe. — Among the Muses are placed other portrait-hermæ: to the left, 509. Metrodorus, pupil of Epicurus; 507. Antisthenes, the Cynic; 506. Demosthenes, and 502. Æschines, his opponent; 498. Epicurus; to the right, 518. Herma-bust of a general, 4th cent. B.C. (not Themistocles); 519. Plato (not Zeno). — The room on the other side of the hall is also an ante-room to the Sala degli Animali. On the right, 496. Sophocles as an old man; on the left, 492. Herma of

Sophocles, with fragments of inscription, which gave a clue to the statue in the Lateran Museum (p. 266); 490. Herma of Diogenes.

VI. Sala degli Animali: Animal-pieces, in white and coloured marble, most of them much restored. Ancient mosaics on the floor.

VII. Galleria delle Statue. Right of the entrance: *250. *Thanatos*, god of death, known also as *Genio del Vaticano*, or the *Eros of Centocelle* ('Amore'), with traces of wings on the back; 253. *Triton;* 255. Paris; 260. Greek votive-relief, dedicated to the gods of healing; 261. So-called *Mourning Penelope*, on the pedestal a relief, Bacchus and Ariadne; *264. *Apollo Sauroctonus*, watching a lizard, after a bronze statue by Praxiteles; *265. *Amazon;* 267. Drunken satyr; *271, 390. (by the entrance of the room of the busts) *Posidippus*, author of comedies, and so-called *Menander*, two admirable portrait-statues in Pentelic marble. — Window-wall, beyond the Menander: 392. Septimius Severus; 393. *Suppliant seated on an Altar* (a finer replica in the Pal. Barberini, p. 211); 394. Neptune; 395. Apollo Citharœdus; 396. Wounded Adonis; 398. Maerinus, succcssor of Caracalla; 399. Æsculapius and Hygiea; 401. Fragments from the group of Niobe (p. 147); 405. Water-carrier; 406. Copy of the Satyr of Praxiteles. — Window-niche on the right: *Greek Stele* (Athlete with attendant). — End-wall: *414. *Sleeping Ariadne;* below it, Sarcophagus with battle of the giants. At the sides, *412, 413. The *Barberini Candelabra*, the largest and finest in existence, each with three reliefs: (l.) Jupiter, Juno, Mercury; (r.) Mars, Minerva, Venus. 416. Relief, Forsaken Ariadne, similar in attitude to the statue.

VIII. Hall of the Busts. We begin on the right of the entrance. 1st Section. Below, 277. Nero as Apollo Citharœdus, with laurel-wreath; 274. Augustus, with chaplet of ears of corn; *273. *Bust of young Augustus.* Above, in the right corner, 292. Caracalla. — 2nd. Above, 298. Zeus Serapis, in basalt; below, 307. Saturn; 311. Head of Menelaus, from the group of Menelaus with the body of Patroclus, a duplicate of the Pasquino group (see p. 233). The legs (384b, by the window of the first section) were found beside this head. — 3rd. In the central niche: 326. *Zeus.* — 4th (entered from 2nd. section). In the niche: 352. Woman praying, so-called Pietà; under it, 353. Sarcophagus, with Prometheus and the Fates; to the left, 357. Antinous; 363. *Hera.* — By the entrance to the 1st Section, on the right, *388. *Roman Man and Woman*, tomb-relief. In the centre, Column with three Horæ.

IX. Gabinetto delle Maschere (adm., see p. 201), so called from the masks on the *Mosaic* with a modern border on the floor. Right of the entrance: 425. *Dancing Girl*, in Pentelic marble; 427. Crouching Venus in the bath; 428. Greek votive relief. Entrance-wall and opposite wall: Four reliefs of the exploits of Hercules; 432. Satyr in rosso antico (p. 238); 433. Venus drying her hair. Window-wall: 394. Bathing-chair, and 435. Fine basin, both of rosso

antico. Entrance-wall: 443. Apollo. — We return to the Sala degli Animali, turn to the left, and enter the —

X. Cortile del Belvedere (comp. Plan, p. 283). The entrance is flanked by two Molossian Hounds. In the centre is a fountain with ancient spout; above the arcades are colossal masks, and by the wall sarcophagi and statues. — The first corner-cabinet on the right of the entrance contains: **74. The famous group of *Laocoon* with his two sons, strangled by serpents by command of the offended Apollo, in Pentelic marble, once in the palace of Titus. It was discovered in 1506, and was called by Michael Angelo a marvel of art. According to Pliny it was executed by the three Rhodians Agesander, Polydorus, and Athenodorus. The work dates from the close of the Hellenistic period; the three uplifted arms have been wrongly restored; that of the father was bent towards his head. — Then, in the arcade: 81. Roman sacrificial procession from the Ara Pacis (p. 147). In the niche: 85. Hygiea. In front, So-called Ara Casali, with reliefs relating to the fall of Troy and the origin of Rome. Farther on, 88. Roma escorting a victorious emperor. — Second corner-cabinet: **92. *Apollo Belvedere*, found at the end of the 15th cent.; in his left hand he held his bow with a menacing air, in his right a laurel-branch. On the left: 94. Relief, Women leading a bull to sacrifice (left half modern). — In the arcade: 97, 98. Reliefs with satyrs and griffins (support of a table); 28. Sarcophagus with lions' heads, satyrs, and Bacchantes. — Third corner-cabinet: Perseus, and the Pugilists, by *Canova*, placed here in 1811, when the chief treasures of the collection were removed to Paris. — In the arcade, right, 38. Relief of Diana and Hecate fighting with Giants. — Fourth corner-cabinet: *53. *Mercury*, formerly called the Belvedere Antinous, after a Greek original (probably by Praxiteles), end of 4th cent.; left, 55. Relief of a procession of priests of Isis. — In the arcade: right, 61. Sarcophagus, Nereids with the arms of Achilles; upon it, 60a. Torso of a Nereid.

XI. Vestibule of the Belvedere (comp. Plan, p. 283). The first of its three sections is the Atrio Rotondo. In the centre a marble (pavonazzetto) basin; in the niches interesting fragments; fine view of the Pincio with the Sabine Mts. in the distance. — To the left is the Atrio del Meleagro: 10. *Statue of Meleager*, a smooth work of the imperial period. From the balcony (opened by the custodian) is seen Bramante's **Spiral Staircase* (not accessible). — We return through the Atrio Rotondo to the Atrio Quadrato. In the centre, *3. *Belvedere Torso* (whether a Hercules is disputed), executed, according to the inscription, by Apollonius of Athens, probably in the 1st cent. B.C. — Opposite the window, 2. *Sarcophagus of L. Corn. Scipio Barbatus*, great-grandfather of the great Africanus, and consul B.C. 298; in peperino, with a curious inscription in Saturnine verse, recording his merits and exploits;

found in 1780 on the Via Appia (see p. 262), with those of his son L. Cornelius Scipio, consul B.C. 259, and P. Cornelius Scipio, son of Africanus, Flamen Dialis, inscriptions on which are built into the walls around. — Next comes the —

Museo Chiaramonti, a corridor 330 yds. long, divided into thirty sections with Roman numerals. The entrance was formerly at the opposite end. Section XXX: Colossal torso of a Roma. XXIX. Left, 704. Ulysses handing the goblet to Polyphemus; 693. Wreathed head of Hercules, after Scopas. XXVIII. Left, 682. Colossal statue of Antoninus Pius. XXVII. Left, above, 644. *Dancing Women*, relief. XXVI. Left, 636. Hercules and Telephus. XXV. Left, 607. *Head of Neptune,* in Pentelic marble; above, 593, 596, 594. Greek reliefs. XXIV. Left, 587. Ganymede. XXII. Right, 547. Isis. XXI. Left, 513a. *Head of Venus,* in Greek marble. XX. Right, 497. Representation of a mill; 497a. Children playing with nuts (comp. No. 19, p. 285); left, 495. Bow-bending *Cupid;* *494. *Tiberius*, a colossal sitting figure. XIX. 465. Fragment of a relief, so-called *Mourning Penelope.* XVII. Left, 422. Demosthenes; 420. Head of Vulcan; 423. Bust of a boy. XVI. Left, 400. Tiberius sitting. XV. Left, 372a. Greek relief with fragment of a rider; above, 360. Archaic relief of three draped Graces (Charites), copy of a famous antique popularly ascribed to the philosopher Socrates. XIII. Right, 338. Boy from a group of talus-players; left, above, 300. Fragment of a shield with four Amazons, copy of the shield of Athena Parthenos by Phidias. XI. Right, 285. Apollo with the hind on his hand, archaistic; 287. Fisher-boy; 287a. Greek portrait-head. X. Right, 244. Colossal mask of Oceanus, used as a fountain-spout; left, 241. Goddess nursing a child. IX. Right, 229. Two *Heads of Silenus* as a double herma; left, without a number, Torso of a statue of Hera; above, 186. Greek equestrian relief. VIII. Left, 197. Head of Athena, with modern eyes. VII. Left, 145. Head of a youth; 144. Bearded Bacchus. VI. Left, 122. Diana, Greek original of the time of Praxiteles. III. Right, 55. Torso of Hebe. I. Right, 13. Winter; left, 6. Autumn. — To the right is the entrance to the Braccio Nuovo (see below).

The S. half of the corridor, shut off by a screen, contains the **Galleria Lapidaria,** a collection of over 5000 heathen and early-Christian inscriptions, which may be visited in connection with the Appartamento Borgia (p. 282).

The **Braccio Nuovo** ('New Wing'; Plan, p. 283), a hall 77 yds. long, with barrel-vaulting borne by 14 antique columns, is mainly occupied by statues found in the first half of the 19th cent. — Right, *5. *Caryatide,* an antique copy of one of the Caryatides of the Erechtheum at Athens, restored by Thorvaldsen; 8. Commodus in hunting-costume; 11. Silenus with the infant Bacchus; *14.

Augustus, the best existing statue of the emperor, with traces of painting. On the floor in front, a mosaic: Ulysses with Nereids and Scylla. 17. Statue of Æsculapius (beardless); 23. So-called *Pudicitia*, head and right hand modern; 26. Titus; 27. Medusa; *176. *Daughter of Niobe*, an admirable Greek replica from the group already mentioned (pp. 204, 147). 31. Priestess of Isis; 39. (in the centre) Beautiful black vase of basalt, with masks; 41. Apollo Citharœdus; 44. Wounded Amazon; 47. Caryatide; 50. Diana beholding the sleeping Endymion; 60. So-called Sulla; *62. *Demosthenes.* — Standing alone: **67. *Apoxyomenos* (scraper), an athlete cleaning his right arm from the dust of the palæstra with a scraping-iron, after Lysippus (fingers of the right hand, holding a die, wrongly restored). — Then, by the second side-wall: *71. *Wounded Amazon Resting*, after Polyeletus, arms and feet restored by Thorvaldsen; 72. Portrait of a barbarian chief; 81 Hadrian; 86. Fortuna with cornucopia and oar; 92. Artemis; *109. *Colossal Group of the Nile*, surrounded by sixteen playing children (mostly restored), symbolic of the sixteen cubits by which the river rises; on the back and sides of the plinth a humorous scene of a battle of the pygmies with crocodiles and hippopotami. In the semicircular space behind, right: 97, 99, 101, 103, 105. Athletes. On the floor behind the Nile is a mosaic with the Ephesian Diana. By the side-wall, farther on: 111. Julia, daughter of Titus; *112. Head of a young goddess (so-called *Juno Pentini*); *114. So-called *Pallas Giustiniani*, in Parian marble; 117. Claudius; 118. Barbarian; 120. *Satyr Reposing*, after Praxiteles (a better copy, see p. 238); 123. Fine *Statue of an Athlete* with the head of Lucius Verus from another statue; *126. *Doryphorus*, after Polycletus (p. 204); 127. Barbarian; 132. *Mercury*, restored by Canova (head ancient, but from another figure).

3. The Vatican Library.

Admission (comp. p. 201) by the glass-door mentioned at p. 284, opposite the stairs to the Sala a Croce Greca (knock; fee ½-1 fr.). — Comp. Plan, p. 268.

The Vatican *Library* was founded by Nicholas V. about 1450, re-arranged by Sixtus IV. in 1475, and established in its present building by Sixtus V. in 1588. The *Archives* are much older, having been mentioned as early as the 4th cent. Visitors are admitted to the Library only. It now contains about 250,000 vols. and over 34,000 MSS. The rooms are also adorned with a few ancient sculptures and paintings *(Museo Profano)* and Christian antiquities *(Museo Cristiano)*.

In the Corridor, by which we enter (Museo Profano), on the right is a bronze head of Emp. Augustus. The vaulted Large Hall, which was embellished in the 17th cent. with scenes from the life of Sixtus V., and with views of his buildings, contains MSS. of the 4th-16th cent. — — The Museo Cristiano is composed of lamps, glasses, gems, statuettes,

and paintings. — In the last Room are Antique Pictures, particularly illustrations of the Odyssey, and the so-called **Aldobrandine Nuptials*, one of the finest ancient pictures in existence, probably a Roman copy of a Greek original of the 4th cent. B.C.

d. The Lungara.

From the Borgo Santo Spirito (p. 269) we follow a cross-street diverging S. between the Ponte Sant' Angelo and the piazza of St. Peter's, and pass through the *Porta di Santo Spirito* (Pl. A, 4) into the Lungara, a street $^3/_4$ M. in length, which connects the Vatican quarter with Trastevere.

A broad road soon diverges to the right and ascends in windings to the N. entrance of the *Passeggiata Margherita* described at p. 295. At the top it crosses the old monastery garden of **Sant' Onofrio** (Pl. A, 4), which may also be reached direct by the steep Salita di Sant' Onofrio. In the vestibule of this church (built about 1430) are three frescoes from the life of St. Jerome, by *Domenichino*. In the monastery several rooms are dedicated to the memory of the poet *Torquato Tasso*, who died here in 1595 (Museo Tassiano; adm. 1st Nov. to 31st May 9-3; 1 June to 31 Oct. 9-11 and 3-6; 250 c.; Sun. and holidays, 9-12, free). A passage on the first floor contains a badly restored fresco of the Madonna, with donor, of the school of Leonardo da Vinci. On the hill-side are the remains of an oak, shattered by lightning, under which Tasso used to sit. Fine view.

Following the Lungara, past the suspension-bridge (p. 235) and the opposite *Pal. Salviati* (Pl. A, 4), now Collegio Militare, we reach, on the right, the Pal. Corsini (p. 292), and on the left the garden-gate of the —

***Villa Farnesina** (Pl. B, 5; adm., p. 200). The palace, a pleasing Renaissance edifice, was erected in 1509-11 for the papal banker *Agostino Chigi*, an enthusiastic patron of art, and was afterwards adorned with famous frescoes by *Bald. Peruzzi*, by *Raphael* and his pupils, and later by *Sodoma*. From 1580 to 1731 the villa belonged to the Farnese family, whose heir was the king of Naples. In 1861 it was let by Francis II. for 99 years to the Duke of Ripalda.

Visitors are admitted to two logge on the ground-floor, originally open, but now enclosed with windows. The ceiling of the larger was decorated from Raphael's designs (1518-20) by *Giulio Romano*, *Francesco Penni*, and *Giovanni da Udine* (who executed the enclosing garlands), with twelve charming frescoes of the **Myth of Psyche, the delight of all lovers of art. The series begins on the left, and is continued to the right on the wall opposite the entrance. Raphael has followed the account of Apuleius, a Latin author of the 2nd cent. A.D., much read in the Renaissance period, but he only represents the scenes enacted on Olympus. A certain king has three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, and shows her to the three Graces (2; the best preserved painting). He visits her by night only, warning her not to be curious as to his appearance.

Psyche, however, instigated by her envious sisters, disobeys. She lights a lamp, a drop of hot oil from which awakens her sleeping husband. Cupid upbraids her and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's marriage, imprisons him, and requests Juno and Ceres to help her to find Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4) and begs him for the aid of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and sets her impossible tasks, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring a casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in doing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter accedes to his request, kisses him (9), and commands Mercury to summon the gods to deliberate, and to conduct Psyche to Olympus (10). Psyche appears in the assembly of the gods and Mercury hands her the draught of immortality (ceiling-painting on the right). The gods celebrate the nuptial-banquet (ceiling-painting on the left). — It has recently been conjectured that the walls were intended to be covered with scenes that took place on earth in Psyche's palace.

The small adjacent room contains a second (earlier) picture by *Raphael*, painted by his own hand: *Galatea, borne across the sea in a shell, surrounded by Nymphs, Tritons, and Cupids. To the left, Polyphemus, by *Sebast. del Piombo*. The constellations on the ceiling were painted by *Bald. Peruzzi*. In the lunettes are scenes from Ovid's Metamorphoses, by *Seb. del Piombo*. The colossal head in the lunette on the left side-wall is said to have been drawn in charcoal by Michael Angelo.

The upper floor contains frescoes, the Nuptials of Alexander the Great and Roxana, daughter of Darius, and others by *Sodoma*, but is not accessible.

Opposite is the **Palazzo Corsini** (Pl. B, 5), the residence in 1668-89 of Queen Christina of Sweden, daughter of Gustavus Adolphus and a convert to Catholicism; it was altered by *Ferd. Fuga* in 1729-32 for Card. Neri-Corsini, and since 1884 has been the seat of the *Accademia de' Lincei*, or Royal Academy of Science. Fine view of the garden through the colonnades. From the chief portal a double staircase ascends to the first floor, where we visit the *Galleria Nazionale Corsini*, composed of the Corsini, Torlonia, and other art-collections, with continuous further purchases. It comprises both Italian and foreign paintings, among which are several good Dutch and German works. Adm., see p. 200.

Ante-Room: Sculptures by pupils of *Canova* and *Thorvaldsen*. — I. Room: Roman views of the 17th and 18th cent.; also the *Corsini Silver Vase*, of the Augustan age, with an embossed scene of the acquittal of the matricide Orestes by the Areopagus at Athens. — II. Room: Landscapes by *Gaspard Dughet* (No. 899), *Canaletto* (302, 304, 308, 309), *W. Kalff* (505), and others; 395. *Salv. Rosa*, Battle scene. — III. Room: Left, 225. *Rubens*, St. Sebastian; 221, 226, 228. *Sustermans*, Portraits; 220. *Van Dyck*, Madonna; 253, 257. *Ph. Koninck*, Still-life; 292, 763. *Paulus Moreelse*, Portraits; 401. *Pieter de Hooch*, Spearman; *191. *Murillo*, Madonna. Right, 396. *Judith Leyster*, Love for money. — IV. Room: *Canova*, Hercules hurling Lichas from the rock (a colossal group in marble). — V. Room: 723. *Fra Angelico da Fiesole*, Last Judgment (a triptych); *10,045. *Piero da Cosimo*, Mary Magdalene; 712. *Franc. Francia*, St. George; 2371. *Antoniazzo Romano*, Madonna enthroned. In the centre an ancient marble seat. — VI. Room: 10,049. *Marcello Venusti*, Christ on the Mt. of Olives; 2171. *Bronzino*, Stefano II. Colonna; *579. *Fra Bar-*

tolomeo, Holy Family; 570. *And. del Sarto*, Madonna. — VII. Room: 610. *Bartolomeo Veneto*, Portrait; 649. *Jac. Bassano*, Adoration of the Shepherds. — VIII. Room: 3569. *Bart. Schedone*, Arcadia; 237. *Franc. Albani*, Landscape; 190. *S. Vouet*, Judith; 1094. *Guercino*, St. Jerome; 294. *Guido Reni*, Ecce homo. — IX. Room: 182, 248, 188. *Ribera*, St. Jerome, Venus, Old labourer; 451. *Salv. Rosa*, Prometheus. — X. Room: 750. *Holbein*, Henry VIII.; 758. *Hans von Schwaz*, Portrait of a man. — XI. Room: 291, 197. *Carlo Maratta*, Holy Family; 740. *Baciccio (G. B. Gaulli)*, Portrait of Bernini. — The second floor contains a valuable *Cabinet of Engravings*.

At the S. end of the Lungara is the *Porta Settimiana* (Pl. B, 5), a gate in the older wall of Trastevere. — Beyond the gate the *Via Garibaldi* leads to the right to San Pietro in Montorio, see p. 294.

e. Trastevere.

The region of *Trastevere*, round which the Tiber flows in a semicircle, was a suburb *(Regio Transtiberina)* in the Augustan age, with numerous villas, but was included within the city by the building of the Aurelian wall. The population comprised many foreigners, particularly Jews (p. 236). At the present day it is inhabited almost exclusively by the working-classes, among whom many handsome and vigorous figures are to be seen.

Of the three bridges connecting Trastevere with the left bank the highest up is the **Ponte Sisto** (Pl. C, 5; p. 235), built by Sixtus IV. in 1474. Opposite to it rises the *Fontanone di Ponte Sisto*, by Giov. Fontana, a fountain erected in 1613 on the left bank, and transferred to its present site in 1899. Streets to the W. lead to the Via Garibaldi (see above), and to the S. to the church of —

Santa Maria in Trastevere (Pl. B, C, 6), which is said to occupy the spot where a spring of oil miraculously rose at the birth of Christ. The church is first mentioned in 499, was rebuilt in 1140-98, provided with a vestibule in 1702, and restored in 1866-74. Interesting mosaics adorn the façade and the interior.

The mosaics on the façade are of the 12th cent.: Mary and the Child, two bishops, and eight wise and two foolish Virgins. The mosaics on the pediment above are modern.

The Interior contains 22 different antique columns, a fine pavement in the Cosmato style, and a rich 17th cent. ceiling. Of the *Mosaics* in the tribune, those above: the Cross between Alpha and Omega, the symbols of the Evangelists, Christ, Mary, the Prophets, and Saints, are of the 12th cent.; those below, with the lambs and scenes from the life of the Virgin, are of the end of the 13th.

Most of the Trastevere traffic passes over the **Ponte Garibaldi** (Pl. C, 5; p. 235), an iron bridge built in 1885-88, over which runs tramway No. 3. At the S. end, on the right bank of the Tiber, lies the Piazza d'Italia (Pl. C, 6), a little E. of which rises the *Torre degli Anguillara*, a mediæval castle containing a small collection (50 c.). The piazza is intersected by the *Via della Lungaretta*, the main artery of Trastevere, which leads W. to Santa Maria in Trastevere, and E., prolonged by the *Via Lungarina*, to the Ponte Palatino (p. 258). Beyond the crossing, on the W. side of the piazza, is the old basilica of *San Crisogono*, last restored in 1624, con-

taining antique columns and a mosaic pavement. Nearly opposite this church, to the E., is the Via Monte di Fiore, in which we may visit an ancient guard-house (*excubitorium;* fee 50 c.), now 33 ft. below the level of the ground. — A little to the S. E. is the church of —

Santa Cecilia in Trastevere (Pl. C, D, 6), once, according to the legend, the house of St. Cecilia (martyred early in the 3rd cent.). After many alterations it was rebuilt in 1725, and thoroughly restored in 1899-1901. Entering from the spacious court, we observe, below the high-altar (by *Arnolfo di Cambio*, 1293; p. 149), a fine recumbent statue of the saint by *Stefano Maderna;* the mosaics in the tribune are of the 9th cent. (Christ with the Gospel, Peter, Paul, and other saints). The *Lower Church,* containing the burial-chapel of the saint, has been sumptuously renovated. Below the nave are relics of antique buildings.

To reach San Pietro in Montorio, a famous point of view, we ascend from the Lungara by the winding Via Garibaldi (p. 293), the bends of which may be cut off by flights of steps. Or we may take tramway No. 3, up the Viale del Rè (Pl. C, 6), alight at the Via delle Fratte, and go to the right (W.), straight through this street and the Via Luciano Manara, to the Via Garibaldi.

San Pietro in Montorio (Pl. B, 6; 195 ft.), an early-Renaissance church of the late 15th cent., but much damaged by the bombardment of 1849, owes its origin to the tradition that St. Peter was crucified here, on the slope of the Janiculum (comp. p. 269; when the church is closed we ring at a door on the right; 25 c.). The first chapel to the right in the interior contains mural paintings by *Seb. del Piombo,* the Scourging of Christ, from a drawing by Michael Angelo, SS. Peter and Francis, Transfiguration, Prophets. In the adjoining monastery court is the *Tempietto,* a small round temple, built in 1502 from Bramante's design. — The *View from the piazza in front of the church is one of the finest in Rome. To the S. is the Tiber, crossed by the iron bridge of the Civita Vecchia railway; beyond it, San Paolo fuori. Outside the city-wall, the Monte Testaccio, the pyramid of Cestius, and Porta San Paolo. On the Aventine rise the three churches (p. 259). Beyond are the Alban Mts., with Mte. Cavo (3130 ft.) on the right, and Frascati on the left. On the Cælius, the Villa Celimontana and Santo Stefano Rotondo. Between the Alban and the Sabine Mts. peep the distant Abruzzi. Then the Palatine, with its ruins and the cypresses of Villa Mills, above which peer the statues on the façade of the Lateran. Next, the Colosseum and the three arches of Constantine's basilica, the Capitol with the Pal. Caffarelli, the tower of the Senatorial Palace, and the church of Araceli; above these rise the two domes and tower of Santa Maria Maggiore on the Esquiline. In the distance is seen the double-peaked Monte Velino (8165 ft.). Then, near the cypresses, is the

royal palace on the Quirinal; in front of it, near a light-coloured dome, rises Trajan's column; nearer is the domed church del Gesù, beyond which is the Monte Gennaro (p. 310). On the Pincio, the bright Villa Medici, and to the right of it Santissima Trinità de' Monti, with its two towers. Nearer, not far from the Tiber, is the Pal. Farnese with its loggia. To the right of it, the spiral tower of the University and the domed church of Sant' Andrea della Valle, to the right of which the column of M. Aurelius in the Piazza Colonna is visible. Further to the right is the new Synagogue. To the left of the Pincio are the two domed churches of the Piazza del Popolo. Near the river, the Chiesa Nuova; beyond it the indented Soracte (2250 ft.). On the Tiber rises the castle of Sant' Angelo; by the chain-bridge is the domed church of San Giovanni de' Fiorentini. Farther off, Monte Mario with the Villa Mellini; lastly, at the extreme angle to the left, looms the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of Santa Maria in Trastevere; to the right of it is the campanile of Santa Cecilia.

Beyond the church the road ascends to the **Acqua Páola** (Pl. B, 6), a structure resembling a triumphal arch, built in 1612 by Giov. Fontana and Carlo Maderna, under Paul V., for the restored *Aqua Trajana*. The marble is from the Forum of Nerva (p. 253); the granite columns were brought from the old church of St. Peter; the massive basin was added by Innocent XII. — Porta San Pancrazio and Villa Doria-Pamphili, see p. 304.

Opposite the Acqua Paola, to the W., is the gate of the ***Passeggiata Margherita** (Pl. A, 6, 5, 4), a promenade opened in 1884, embracing the old garden of the Pal. Corsini (p. 292) and continued on the top and slope of the Janiculum. The broad carriage-road through the grounds is flanked with busts of modern Italian celebrities and passes the handsome bronze equestrian *Statue of Garibaldi*, by Gallori, erected in 1895. The road leads past the *Villa Lante* (house on the right) and *Sant' Onofrio* (p. 291) to the Porta di Santo Spirito (p. 291) at the N. end of the Lungara. From the Acqua Paola to the gate is about 1 M. The views of the city and the Campagna, especially fine at sunset, almost surpass in their variety those from San Pietro in Montorio.

31. Environs of Rome.

a. The Campagna.

The vast *Campagna di Roma*, the ancient *Latium*, once a densely peopled district, with many prosperous towns, is now a dreary waste, of which barely one-tenth is cultivated. In May, when the malaria (p. xii) begins, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind lead a miserable and fever-stricken existence. The popes repeatedly endeavoured to revive agri-

culture, and their policy has been continued by the Italian government, but such attempts cannot but be abortive as long as the land is occupied by farms and pastures on a large scale.

Excursions to all the places of interest outside the city, excepting the Via Appia, may be made by *Tramway* (p. 198). *Cabs* and carriages, see p. 199. — *Motor Cars* (day 50, half-day 30 fr.) are let out by the *Garages Riuniti,* Via Calabria (Pl. G, 1); *Central Garage,* Piazza Barberini 24 a (Pl. F, 3); the *Automobile Excursion Co.,* Piazza di Spagna 49 (Pl. D, E, 3); *F. Borgia,* Piazza Capranica (Pl. D, 3). — *Bicycles* may also be hired in many shops, such as *F. Grammel,* Piazza del Popolo 1-2, at Via Quattro Fontane 114, Corso Vitt. Emanuele 260-2, etc.

Remarks on *Public Safety,* see p. xxii. Excursionists should get back shortly before sunset.

From the Porta del Popolo.

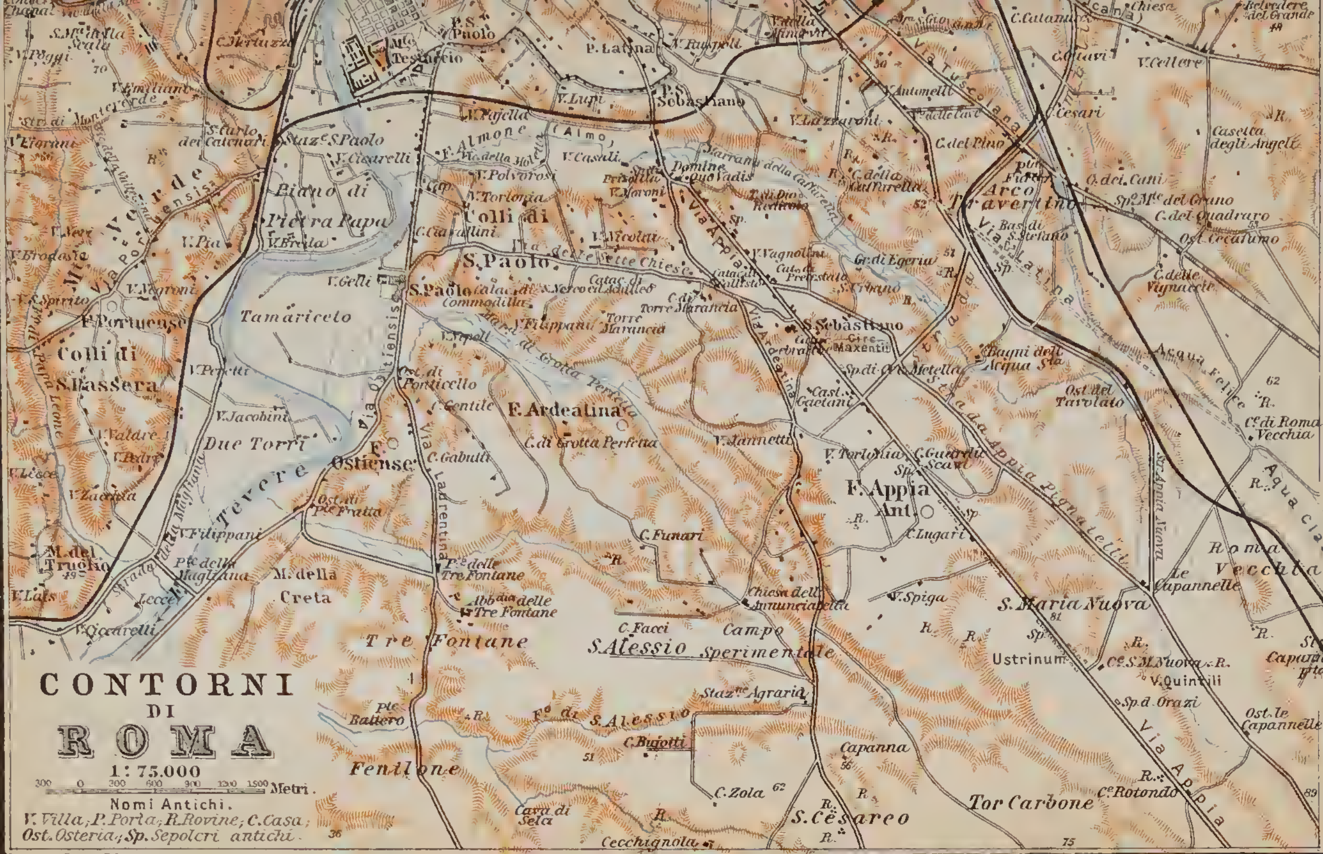
Just outside the Porta del Popolo (p. 208), to the right, is the entrance to the ***Villa Borghese** or **Umberto Primo** (Pl. D, E, 1), founded by Card. Scipio Borghese in the 17th cent., and in possession of the family till 1902. It was then purchased, along with its art-collections, by the state, and its grounds were transformed into a public park (open from 9 till sunset). Other entrances on the Pincio (Pl. D, 1; p. 209), outside the Porta Pinciana (Pl. E, 1; p. 211), and in the Viale dei Parioli (p. 298).

From the chief entrance we go to the right to (8 min.) an Egyptian gateway, where we turn to the right. To the left is the *Giardino del Lago,* formerly the private garden; on the right is a statue of *Victor Hugo,* presented by French donors in 1905; then a monument to *Goethe* (by Eberlein, 1904), presented by Emp. William II. We pass the *Piazza di Siena,* a race-course and playground, and the fountain of the sea-horses *(Cavalli Marini),* and soon reach the —

*Casino. On the groundfloor is a *Collection of Sculptures,* and on the first floor the *Picture Gallery,* the finest in Rome next to that of the Vatican, Raphael, Titian, Sodoma, and Correggio being admirably represented. Adm., see p. 200.

Sculptures. — I. Vestibule ('Atrio'). On the end-walls and backwall are three reliefs from a triumphal arch of Claudius that once stood near the Pal. Sciarra (p. 224). — II. Saloon ('Salone'), with ceiling-painting by *Mario Rossi.* On the floor, antique mosaics with gladiatorial and wild-beast combats; several colossal busts; above, on the side-wall, a high-relief of a man falling off his horse (horse only antique). — III. Room (to the right). In the centre: *Canova,* Pauline Borghese, sister of Napoleon I., as Venus; on the walls Roman reliefs. — IV. Room. In the centre, David with the sling, an early work by *Bernini.* — V. Room. In the centre, Apollo and Daphne, by *Bernini;* (left) cxv. Boy with a bird; cxiii. Fettered boy. — VI. Room ('Galleria'), with splendid marble-incrusted walls. Modern busts of emperors; in the centre, a porphyry bath said to come from the mausoleum of Hadrian; in the doorway to the Salone, a beautiful antique vessel of ophite (a volcanic rock found in the Pyrenees). — VII. Room. Near the entrance, Archaic female bust. — VIII. Room. In the centre, *Bernini,* Æneas and Anchises. — IX. Room. In the centre, cc. Satyr on a dolphin (fountain-figure), which suggested Raphael's design for Jonah in Santa Maria del Popolo (p. 208); then, ccxvi. Archaic female

Tivoli
Tivoli
Viterbo
Cecchina
Tufetto
Via Nomentana
Cas. Mangani
Casale dei Pazzi
Fosso di S. Basilio
Fienile
Montagnola
Pte Nomentano
Mons Sacer
F. Aniene
Fornace
Pte Salario
V. Torlonia
V. Maria
R. Tevere
F.M. Antenne
Antemnae
Velodromo
Ippodromo
Prati di Tor di Quinto
Via Flaminia
Pte Molle (Milvio)
S. Andrea
V. Inghirami
Acqua Acetosa
V. Giorgi
Reg. Margherita
Parco
Parioli
S. Filippo
V. Savoia
Via Salaria
Acqua Virgo
V. Crostarosa
F. Pietralata
C. di Pietralata
Acqua Marcia
Pietralata
Linea di Trasmissione elettrica
S. Costanza
S. Agnese
Pastificio
V. Miraflori
V. Massimo
V. Torlonia
V. Albani
V. Bosi
C. Muccioli
Staz. del Portonaccio
Via Tiburtina
F. Tiburtina
Castel Bruciato
C. del Portonaccio
Cimiteri di Verano
S. Lorenzo
Policlinico
Castro Pretorio
Stazione
P.S. Lorenzo
V. Rocca
Ferrovia a Tivoli
Staz. Prenestina
Torre d. Schiavi
Via Praenestina
C. Sorgare
F. Prenestina
Acqua Bollicante
V. Tinoli
Maggiore
Colosseo
Palatino
M. Esquilino
Quirinale
Villa Umberto I
M. Pincio
P. Salaria
P. Pia
V. Gramigna
Arco Oscuro
Collegio Ungarico
Piazza d'Armi
Via Angelica
Vaticano
P. Angelica
Castel S. Angelo
S. Pietro
Cavalleggieri
Staz. S. Pietro
M. della Creta
V. Lanciani
V. Cellani
V. Floridi
M. Mario
Mte Mario
F. M. Mario
S. Croce
V. Strozzi
Filippani
V. Simimberghi
V. Madama
V. Stuart
C. Pagnoncelli
Ost. Borgo
V. Mazzanti
Mte La Farnesina
V. Arenuli
C. Luigioni
V. Hube
C. Severini
Scuola di Equitazione
Cassia Vecchia
V. Trezza
Viale



CONTORNI
DI
ROMA
1 : 75.000
Metri
Nomi Antichi.
V. Villa; P. Porta; R. Rovine; C. Casa;
Ost. Osteria; Sp. Sepolcri antichi.
Civitavecchia
Frascati, Rocca di Papa, Genzano
Marino
Napoli
Via Appia
Via Appia Nuova
Via Latina
Via Tuscolana
Via Ardeatina
Via Laurentina
Via Ostiensis
Via Portuensis
Strada Appia Pignatelli
Via delle Sette Chiese
Agua Claudia
Acqua Felice
Tevere
Tamariceto
Due Torri
Tre Fontane
Fenilone
Tor Carbone
S. Cësareo
S. Alessio
Campo Sperimentale
Roma Vecchia
S. Maria Nuova
Arco Travertino
F. Appia Ant.
F. Ardealina
F. Ostiense
F. Portuense
Colli di S. Paolo
Colli di S. Passera
M. Verde
Piano di Pietra Papa
S. Paolo
S. Sebastiano
P. S. Paolo
P. S. Sebastiano
P. Latina
Testaccio
Ustrinum
Le Capannelle
Cecchignola
C. Zola
Capanna
Staz. Agraria

figure. — X. Room, with fine ceiling-paintings. In the centre, CCXXV. Dancing satyr, wrongly restored (he originally played on a double flute); opposite the entrance, CCXXXVII. Seated statue of a philosopher, so-called Periander.

We return to the 'Galleria', and ascend the adjacent stairs to the —

****Galleria Borghese,** the rooms of which are marked on our plan with Arabic figures (several rooms closed on Sun.). — Room 1 (Florentine and Lombard schools). Right wall: 433. *Lor. di Credi*, Madonna with the flower-glass; 435. *Marco da Oggiono*, Christ imparting a blessing; 439. *School of Verrocchio*, Holy Family; 444. *Bronzino*, John the Baptist. — Left wall: *459. *Sodoma*, Holy Family; 461. *Andrea Solario*, Christ bearing the Cross; 462. *Sodoma*, Pietà.

Room 2. Curiosities. By the entrance: 519. View of the Casino Borghese in the 17th cent.; to the right of the door, 514. *School of Leonardo da Vinci*, Study of a female head, in silver-point.

Room 3 (Florentine School). Entrance-wall: 310. *Albertinelli*, Holy Family. Right wall: 352. *Florentine School*, Holy Family; 348. *School of Sandro Botticelli*, Madonna; 346. *Sassoferrato*, Copy of Titian's Three Ages (original in London); 343. *Piero di Cosimo*, Madonna. Exit-wall: 340. *C. Dolci*, Mater Dolorosa; 331. *Andr. del Sarto*, Madonna.

Room 4. Entrance-wall: in the centre, *369. *Raphael*, Entombment, painted in 1507, shortly before his migration to Rome; 376. *Andrea Sacchi*, Portrait of a man; on the left, 355. *Sassoferrato*, Raphael's Fornarina, a good copy (p. 211). — Right wall: After *Raphael*, 420. John the Baptist, *413. Julius II. (p. 144); 411. *Van Dyck*, Pietà; 408, *Pontormo*, Card. Cervini. — Adjacent, by the window on the right, 401. *Perugino*, Madonna; on the left, 399. *Timoteo Viti*, Portrait of a boy. — By the next window: on the right, 396. *Antonello da Messina*, Portrait; 397. *Perugino* (?), Portrait of a man. — Last wall: 390. *Ortolano*, Pietà; 382 *Sassoferrato*, Madonna. — We return and next enter the —

Galleria (R. 5). In the centre is an antique marble group of an Amazon riding over two warriors. Entrance-wall: 68. *Baroccio*, Flight of Æneas from Troy. — By the first window: *65. *Franc. Francia*, St. Stephen, in the red robe of a deacon, an early work. — Back-wall: 35, 40, 44, 49. *Franc. Albani*, The four Elements, landscapes with mythological accessories; 42. *Guercino*, Return of the Prodigal. — Exit-wall: *Domenichino*, *35. Diana and her nymphs at practice with their bows, 55. Cumæan Sibyl.

Room 6. Chiefly portraits: 97. *Moroni*, 94. *Bronzino*, 74. *Pontormo*.

Room 7 (School of Ferrara). Left wall: 217. *Dosso Dossi*, Circe; 218. *Mazzolino*, Adoration of the Magi. — Room 8. Netherlandish School.

Room 9. Three frescoes (under glass) from the so-called Villa of Raphael, which stood in the grounds of the Villa Borghese, by his pupils: 303. Marriage of Alexander and Roxana, from a drawing by Raphael; 294. Nuptials of Vertumnus and Pomona, inferior; 300. *Perin del Vaga*, 'Bersaglio degli Dei' (shooting-contest of the gods), from *Michael Angelo's* drawing, now at Windsor; inspired by Lucian, who likens the words of philosophers to arrows that hit or miss the mark according to the skill of the archer.

Room 10. Entrance-wall: 137. School of *Paolo Veronese*, John the Baptist preaching; 133. Copy of *Seb. del Piombo's* Scourging of Christ (p. 294). — Left wall: 101. School of *Paolo Veronese*, St. Anthony preaching to the fishes; 106. *Palma Vecchio*, Lucretia; 115. *Bern. Licinio*, Family-

portrait; 119. *Paris Bordone*, Satyr and Venus. — Exit-wall: *125. *Correggio*, Danaë, one of the artist's finest easel-pictures.

Room 11 (Venetian School). Left wall: **147. *Titian*, 'Amor sagro e profano', one of Titian's first great works; nature of theme doubtful; its present title dates only from the end of the 18th cent. — Between the windows: 110. *Caravaggio*, Holy Family with the serpent. — Right wall: 163. *Palma Vecchio*, Madonna; 170. *Titian*, Education of Cupid, painted about 1565. — Entrance-wall: 176. *Bissolo* (not Giov. Bellini), Madonna; 185. *Lor. Lotto*, Portrait; 186. *Bonifazio*, Return of the Prodigal; 188. *Titian*, St. Dominic; 192. *Ribera*, Liberation of St. Peter; 193. *Lor. Lotto*, Madonna.

The road issuing from the Porta del Popolo (tramway No. 15, p. 198; fare 15 c.), the ancient *Via Flaminia*, runs at first between walled gardens. To the right diverges (10 min.) the 'Vicolo dell' Arco Oscuro', leading to the *Villa di Papa Giulio*, built in 1550-55 for Julius III., now a museum of antiquities from the province of Rome, largely from Falerii (adm., see p. 201). To the right diverges also the broad *Viale dei Parioli*, leading through the new grounds on the Parioli hills. To the right, a little short of the bridge, is a *Chapel of Sant' Andrea* (15th cent.).

The **Ponte Molle**, now officially called **Ponte Milvio**, was the ancient *Pons Milvius* or *Mulvius*, rebuilt in stone, B.C. 109. The four middle arches are antique. The triumphal arch and other decorations were added when the bridge was restored in 1805.

On the opposite (right) bank of the Tiber the road is crossed by the Civita Castellana tramway, which leaves the city by the Via Angelica (comp. Pl. C-A, 1), and runs N.E. through the Viale del Lazio and past the Ippódromo or race-course. The first part of the Viale corresponds to the ancient *Via Flaminia*. The tramway from Porta del Popolo ends at a group of osterie. Beyond them diverges to the right the new road to Civita Castellana, which joins again the Via Flaminia further on. The road leading straight N. is the ancient *Via Cassia*.

At *Saxa Rubra* on the Via Flaminia, about 5 M. N.E. of the Ponte Milvio, Constantine the Great, in 312, defeated Emp. Maxentius, who on his flight was drowned in the Tiber near the bridge. According to the legend, there appeared to Constantine a flaming Cross in heaven, bearing the inscription I. H. S., which he caused to be depicted on his banner ('labarum'). Next year he issued the Edict of Milan, which granted the Christians complete liberty of worship.

Those who walk back to the city may follow the Via Angelica (see above), leading S.W. from the Ponte Molle on the right bank of the Tiber, and passing the *Villa Madama* (25 min.; open on Sat. only); or, better, they may take the road leading on the left bank, E. from the bridge, to the *Acqua Acetosa* (25 min.), a well-house built by Bernini in 1661, the chalybeate water of which is sold in the streets of Rome. — From this point we either take the road to the S., leading past the Villa di Papa Giulio (see above) to the Porta del Popolo, or go further E. to the *Porta Salaria* (Pl.

G, 1). The latter route passes the famous *Villa Albani*, built about 1760 for Card. Al. Albani (p. 212), and containing a valuable collection of antiquities. It is now owned by Prince Torlonia and is hardly accessible.

From the Porta Pia.

The *Porta Pia* (Pl. H, 1; tramways No. 9 and 13; p. 198), begun in 1564 from designs by Michael Angelo, is famous in the annals of Rome for the entry of the Italian troops in 1870. A memorial tablet by the gate marks the spot where a breach was shot in the wall. This was the starting-point of the ancient *Via Nomentana*. A new quarter has lately sprung up here. The main road crosses the Viale della Regina which descends from the Parioli hills (p. 298) and passes the *Villa Torlonia* (Pl. I, K, 1; not accessible). The tramway ends, $1^1/_4$ M. from the gate, at the church of —

Sant' Agnese fuori le Mura, said to have been founded by Constantine over the tomb of St. Agnes, re-erected in the 7th cent., and well restored in 1856. It still has much of the character of an early-Christian basilica. Two lambs from whose wool the pallia of the archbishops are woven are annually blessed here on 21st Jan.

The gateway of the adjacent monastery of the Canonici regolari leads into a Court, where, through a large window on the right, we see a fresco painted in memory of the escape of Pius IX. in 1855, when the floor of the hall gave way. On the farther side of the court, on the right, is the entrance to the church, to which a flight of 45 marble steps descends. On the walls of the staircase are numerous Christian inscriptions from the catacombs.

In the *Interior are 16 antique columns, which support galleries above the aisles. The tabernacle, of 1614, covers a statue of St. Agnes, a restored antique. In the tribune, *Mosaics* of the early 7th cent.: St. Agnes between Popes Honorius I. and Symmachus, the former with a model of the church, as its first builder. Also an ancient episcopal chair. 2nd Chapel on the right: over the altar a Relief of SS. Stephen and Lawrence by Andrea Bregno (1490). In the left aisle, over the chapel-altar, an attractive fresco, Madonna and Child. — The Catacombs under the church are much in their original condition. (Adm., from 2nd Oct. to 14th June, week-days 9 to 11.30 and from 3 till dusk, by permesso, procured by the sacristan; 1 fr.; 5 pers. only admitted at one time.)

Close by is the round church of **Santa Costanza,** originally erected by Emp. Constantine as a monument to his daughter Constantia, with fine *Mosaics of the 4th cent. (genii gathering grapes); entrance from the road through the adjoining nunnery, or from the court of S. Agnese (30-50 c.).

About $1^1/_4$ M. farther the road crosses the *Anio* by the **Ponte Nomentano,** ancient but often restored, with its mediæval fortification. The hill on the right is said to be the *Mons Sacer*, famous for the Secession of the Plebs, B.C. 494.

From the Porta San Giovanni.

Tramways to Porta San Giovanni, Nos. 4, 8, and 16 (pp. 197, 198). Thence to the tombs a walk of 2 M.; or the Frascati tram (p. 305) may

be taken as far as the Vicolo delle Cave (23 min.; fare 30 or 20 c.; see below). — Those who drive (p. 199) or motor may go on from the tombs to the monument of Cæcilia Metella on the Via Appia (p. 302).

From the *Porta San Giovanni* (Pl. I, 6, 7; p. 268) issues the road to the Alban Mts., dividing at the (1/4 M.) Osteria del Quintale (Pl. K, 7) into the Frascati road (Via Tuscolana; left) and the Marino and Albano road (right). The latter, known as the *Via Appia Nuova*, which the Frascati tram follows, crosses the Civita Vecchia railway, passes (1 1/4 M.) the *Vicolo delle Cave*, where the tram diverges to the left, and (1/2 M.) strikes the ancient *Via Latina* (p. 261) which issued from the old Porta Latina. This road crosses the Marino and Albano railway (p. 307) and leads to (1/4 M.) the two so-called *Latin Tombs*, with their interesting decorations in stucco and painting. Adm. as for the Forum (p. 201; fee 1/2 fr.; party 1 fr.).

From the Porta San Sebastiano.

The excursion to the Via Appia is the most interesting in the Campagna, both in point of antiquarian interest and scenery. The Drive, including halts, takes 3-3 1/2 hrs., or, returning by the Latin tombs, 4 hrs. (comp. p. 199). — Walkers had better begin by driving to Porta San Sebastiano (cab 1 1/2 fr.), or still better to the Calixtus Catacombs (about 3 fr.). The walk from the gate to the Casale Rotondo takes 1 1/2-2 hrs., or, stopping at the Catacombs, 2 1/2-3 hrs.; from the Casale Rotondo back to the tomb of Cæcilia Metella 1 hr.; thence by the Strada Militare to the Latin tombs 20 min., and to the tram-station Vicolo delle Cave 10 min. more, or all the way to the Porta San Giovanni 40 min., being 5-5 1/2 hrs. in all. — The Rome, Marino, and Albano railway (p. 307) may also be taken to or from the *Capannelle* station, on the Via Appia Nuova, 1 M. from the Via Appia Antica.

Porta San Sebastiano, see p. 263. — The ***Via Appia** (see also p. 261), the 'queen of roads', constructed by the censor Appius Claudius Cæcus, B.C. 312, led to Capua, and was extended later to Beneventum and Brundisium. From the gate it descends the ancient *Clivus Martis* (4 min.), passes under the Civita Vecchia railway, and (3 min.) crosses the brook *Almo*, where we see ruins of the tombs with which the ancients were wont to flank their roads. The Via Ardeatina (5 min.) diverges to the right; on the left is the little church of *Domine Quo Vadis*, so named from the legend that St. Peter, fleeing from a martyr's death, met his Master here and asked, 'Domine quo vadis?' to which Christ replied, 'Venio iterum crucifigi'; whereupon the apostle, ashamed, returned to Rome.

By a round chapel, a few hundred paces beyond the church, a field-road to the left leads to the so-called *Temple of the Deus Rediculus*, an ancient tomb, and to the Caffarella valley, with the (1 1/4 M.) so-called *Grotto of Egeria*, or shrine of the brook Almo, and the conspicuous church of *Sant' Urbano*, built over a Roman tomb.

The Via Appia ascends, and runs for 1/2 M. between walls. On the right, No. 33, 1 1/4 M. from the gate, by some cypresses, is the entrance, with inscription, to the —

*Catacomb of St. Calixtus, the most noteworthy of those early-Christian subterranean burial-places which girdle Rome. By the custodian's hut (where 1 fr. is paid for admission, and a monk is obtained as guide) is a small brick building, restored as a chapel, which was identified in 1850 by Giov. Batt. de Rossi as the old *Oratorium Sancti Callisti in Arenariis*. It now contains a bust of that distinguished archæologist and inscriptions and sculptures from the tombs. The present entrance to the Catacombs is adjacent. A passage with tombs leads to the *Camera Papale*, or *Cubiculum Pontificium*, a large chamber on the left, containing the tombs of several popes or 'bishops' (Anteros, Lucius, Fabianus, and Eutychianus). In honour of Sixtus II., who suffered martyrdom in 258, and was originally buried here, Pope Damasus I. near the end of the 4th cent. caused a long ornamental inscription to be placed on the back-wall. Outside the entrance, on both sides, numerous inscriptions have been scratched by devout visitors of the 4th-6th cent. We next enter a chamber, open above, with the *Tomb of St. Cecilia* (comp. p. 294); the paintings are of the 7th-8th cent.: St. Cecilia, St. Urban, and a head of Christ. In the sides of the adjacent passages are tomb-chambers known as 'sacrament chapels'; also the *Tomb Chamber of Pope Eusebius* (309-11), with an old copy of an inscription of that period; another with two sarcophagi still containing human remains; and the *Tomb of Pope Cornelius* (251-53), which originally belonged to the separate *Coemeterium of Lucina*.

The Catacombs were at first the officially recognised burial-places of the Christians, who gave them the Greek name of *Coemeteria*, or resting-places. In the 3rd cent. the persecuted Christians often vainly sought refuge in the Catacombs, and many suffered martyrdom there. — The arrangement of the Catacombs is very simple: narrow passages, with recesses one above the other for the bodies, and afterwards closed with tablets of marble or terracotta. The decoration (painting and sometimes sculpture) follows the coeval pagan style, and shares its decline. The best paintings date from the end of the 1st and from the 2nd cent. In the 3rd and 4th cent. Christian art becomes crude and unpleasing. Symbolic images occur oftenest. The doctrines and hopes of Christianity are symbolized by Biblical scenes; thus the raising of Lazarus and the deliverance of Jonah from the whale point to the Resurrection, while Baptism and the Last Supper are also favourite subjects. The fish, too, by a kind of acrostic, formed an important Christian emblem, as the Greek ICHTHYS (fish) consists of the initial letters of: Iesūs CHristós THeū Yiós Sotēr (Jesus Christ, Son of God, Saviour). The earlier inscriptions merely record the name of the deceased, often with the addition of *in pace*. Towards the end of the 3rd cent. they give fuller details and add expressions of grief and hope. Down to the beginning of the 9th cent. the Catacombs, with the tombs of the martyrs, were universally revered, with the result that great quantities of bones were carried off as sacred and wonder-working relics. Later they fell into ruin and oblivion; and though the very name was forgotten it survived in the region of *Catacumba*, near San Sebastiano, where a similar burial-place was situated. The scientific exploration of the Catacombs began at the end of the 16th cent. and became a point of honour with the Church. — The Calixtus catacomb is illuminated on 22nd Nov., and is then open to the public.

Beyond the Catacomb of St. Calixtus the road again forks. The

branch to the right, the 'Via Appia Antica', descends to the ancient church of **San Sebastiano** ($1^1/_2$ M. from Porta San Sebastiano), one of the seven pilgrimage-churches of Rome (see p. 205), last restored in 1612, with a portico of antique columns. Inside is the entrance to the Catacomb of St. Sebastian, the only one visited throughout the middle ages.

In the Via delle Sette Chiese, which diverges to the right a little short of St. Sebastian, are the *Catacombs of SS. Nereus and Achilleus*, or of *Domitella* (adm. 1 fr.), with the basilica of St. Petronilla and numerous inscriptions and paintings.

We next come to a large gateway on the left. Here, adjoining the road, is the **Circus of Maxentius**, 530 by 86 yds., built in 311, and still in sufficient preservation to give an idea of the nature of a chariot-racecourse.

Facing the Via Appia was a large colonnade, behind which was the chief entrance. On each side of the latter were the barriers from which the charioteers started. In the centre of the arena ran the *Spina*, embellished with statues and obelisks; at each end were the *Metae* or goals, round which the chariots had to drive seven times. The spina was placed a little obliquely, to equalize the distance as much as possible for those starting in different positions. Round the circus ran ten steps, seating about 18,000 spectators.

Next, on the left, we reach the ***Tomb of Cæcilia Metella**, a round edifice, 65 ft. in diameter, on a square basis, and covered with travertine. The marble frieze is adorned with garlands and skulls of oxen. On a marble tablet is inscribed: *Caeciliae Q. Cretici f(iliae) Metellae Crassi* (daughter of Metellus Creticus, and daughter-in-law of the triumvir Crassus). The interior contained the tomb. In the 13th cent. the Caetani converted the monument into a robbers' castle, crowning it with battlements. — A little beyond this monument the 'Strada Militare', which affords fine views, diverges to the left to (20 min.) the Via Appia Nuova and the Latin tombs (p. 300), but it is often closed to carriages.

To this region extends a lava-stream that once descended from the Alban Mts. and yielded paving material for the ancient road. The more interesting part of the Via now begins; much of the old pavement is visible; many ruined tombs flank the road; and the view improves at every step. On the left rise the grand arches of the Aqua Marcia and Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 212). About $2^1/_4$ M. from the city-gate we reach (see notice on a house to the right) the part of the Via Appia excavated since 1851. Many of the tombs are well worth seeing. On the right is the *Fortezza Appia Antica*, an outwork of the new Roman fortifications.

To the left, about $1^1/_4$ M. farther on, behind the *Casale di Santa Maria Nuova*, lie the extensive ruins named *Roma Vecchia*, which seem to have belonged to a villa of the Quintilii. Next, on the right, are two conical tombs, overgrown with trees, affording a

wide outlook over the bleak Campagna. Close by are remains of an *Ustrinum*, or place used for cremations. Our excursion ends at a large tomb on the left, now occupied by a small farm, $^3/_4$ M. from Santa Maria Nuova, called the *Casale Rotondo*. If open (fee 25 c.), it is worth visiting for the sake of the view.

From the Porta San Paolo.

Tramway No. 5 (see p. 198). A visit to the Aventine (pp. 258, 259) may be combined with this excursion, either going or returning.

Porta San Paolo, see p. 260. — The road passes under the Civita Vecchia railway, and near a small chapel on the left, on the spot where, according to the legend, St. Peter and St. Paul parted on their last journey. About $1^1/_2$ M. from the gate is the church of —

San Páolo fuori le Mura, founded in 386 by Valentinian II. and Theodosius, and often restored. It was burned down, except the choir and campanile, in 1823; it was then rebuilt, and was consecrated anew in 1854. The plan and dimensions are nearly the same as of the original building, but the gorgeous decoration hardly accords with the character of an early-Christian basilica. The chief façade, with a portico of monolithic columns of Simplon granite and symbolical mosaics, fronts the Tiber.

The *Interior (132 by 65 yds.; 75 ft. high), with its double aisles and transept, is entered by the portico on the N. side. The ceiling of the nave, richly coffered instead of open, as formerly, is borne by 80 columns of Simplon granite.

The impression, festive rather than ecclesiastical, produced by the vast dimensions and costly materials of the church is best obtained from the W. end of the nave, a little on one side. The two yellowish columns of oriental alabaster at the entrance, and the four of the canopy of the high-altar, were presented by the viceroy of Egypt, and the malachite pedestals by the emperor of Russia. Above the columns of the nave and inner aisles, and in the transept, is a long series of *Portrait Medallions* of all the popes in mosaic. Painted between the windows in the upper part of the nave are scenes from the life of St. Paul. By the approach to the transept are colossal statues of SS. Peter and Paul; the *Confessio*, or shrine, is inlaid with red and green Greek marble.

The chancel-arch is adorned with *Mosaics* (440-61), executed by order of Galla Placidia (p. 109), since much restored: Christ with the 24 Elders of Revelation. Under the arch is the high-altar, with a canopy by *Arnolfo di Cambio* (?; 1285). — In the apse are *Mosaics* of the early 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left SS. Paul and Luke. Under these are the Apostles and two angels. Below is the modern episcopal throne. — The transept and adjoining chapels are enriched with modern paintings and statues.

Straight on from the right transept is the entrance to the cloisters (see p. 304). We go to the left through several chapels, with frescoes partly ancient, but restored, to a vestibule with a colossal statue of Gregory XVI. and a few old frescoes and mosaics (such as busts of SS. Peter and Paul, 5th cent.). Here is a side-entrance to the church, and on the right is the sacristy, containing some good old oil-paintings.

The *Cloisters *(Chiostro)* of the monastery once attached to the church are now a 'National Monument' (no fee), and next to those of the Lateran are the finest in Rome. They were begun, as the encircling mosaic inscription records, by Abbot Peter of Capua about 1220, and completed by his successor John V. about 1241.

Beyond San Paolo the (7 min.) Via Laurentina diverges to the left to the (25 min.) old **Abbadia delle Tre Fontane,** so named from the legend that St. Paul was executed here, and that his head gave three leaps, which caused three fountains to spring forth. The abbey, long deserted on account of the malaria, was made over in 1868 to French Trappists, who have greatly improved its sanitary condition by draining the ground and planting it with eucalyptus trees.

From the Porta San Pancrazio.

Cab to Porta San Pancrazio, see special drives, p. 199. Private carriages only are admitted to the Villa Pamphili. — Or we may go by Tramway No. 3 (p. 197) as far as the end of the Viale del Rè (Pl. B, C, 7), and then ascend outside the city-wall in 20-25 min.

From the Acqua Paola (p. 295) the Via Garibaldi leads in 5 min. to the *Porta San Pancrazio* (Pl. A, 6), on the Janiculum (275 ft.). Straight before us is the entrance to the —

***Villa Doria-Pamphili** (Pl. A, 6; adm., see p. 200), the charming undulating grounds of which were laid out after 1650 by *Algardi* for Prince Camillo Pamphili, now the property of Prince Doria. The road leads through an archway to a (8 min.) terrace commanding a fine view of Mte. Mario and St. Peter's, between which, on the horizon, appear the Soracte and part of the Campagna. On the left is the private garden (closed) surrounding the *Casino,* which is adorned with antique reliefs and statues. The road then turns to the left and skirts a meadow with an antique altar in the centre, carpeted in spring with anemones. After 5 min., where the road bends to the right, we have a beautiful view of the Alban Mts. and the Campagna; it winds down to a swanpond, and then ascends to a fountain by which the pond is supplied. We now return to the casino-garden either by a direct path or by the road, which leads in 4 min. to the hot-houses (right) and the pheasantry (left).

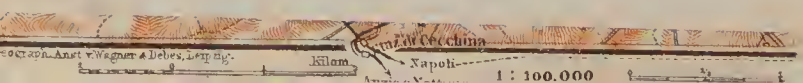
b. The Alban Mountains.

The Alban Mountains are an isolated volcanic group, culminating in the fine basaltic pyramid of *Monte Cavo* (3115 ft.), with its old crater (Campo di Annibale, p. 309), and the *Punta Faette* (3135 ft.). The *Alban Lake* and the *Lago di Nemi* were probably formed by subsidences. On the N. slope of the group lies *Frascati,* and on the S. W. slope *Albano,* both surrounded since ancient times with the villas of wealthy Romans. *Alban Wine,* famous in antiquity, is still much esteemed.

One Day's Excursion. Tram or train to *Castel Gandolfo;* walk by the Galleria di Sopra to the high-road from Albano, and then as described at p. 309 to *Rocca di Papa,* and ascend *Monte Cavo* (3-4 hrs. in all from Castel Gandolfo). Descend with guide to (1½ hr.) *Nemi* (p. 309), and walk without a guide to (¾ hr.) *Genzano* (p. 309), where we reach the

Roma
Ost. del Curato
Segni - Napoli
Via Latina
Grotta di Lucullo
Torre
Casa di Morena
Staz.e Ciampino
Torre d'Acqua Sotterra
Villa Senni
Sepolc. di Lucullo
Pallavicini
Vermicino
FRASCATI
Borghese
V. Vecchia
V. Mondragone
Falcanieri
Tor Tonia
V. Buffanella
V. Muti
Villa Castelli
Marone
V. Grazioli
V. Angelini
TUSCU
Selve Nuove
La Torretta
Ost. del Fico
Muri de' Francesi
Staz.e di Frattocchie
Ferriere Vecchie
Sassone
Selve Vecchie
Campo Vecchio
Grottaferrata
Via Appia Nuova
Via Appia
Pantanella
Cave di Selce
Castagnola
Cortella
MARINO
(CASTRIMOENIUM)
V. Giuseppe
Bernacqua
S. Rocco
Ost.a Frattocchie
Spinabella
M.te Crescenzo
BOVILLA
Costa Castello
Valle S. Lorenzo
Rocca di Papa
Palaverta
M.te Bergantino
M.te Cucco
293
ALBA LONGA
Madonna del Tufo
CASTEL GANDOLFO
LAGO
DI
ALBANO
Emissario ALBANO
Castellazza
Laghetto
S. Sporto
Palazzuola
Lago di Turno
Torre Terri
Colle Lilli
La Parona
Le Casette
Carnarole
ALBANO (ALBANUM)
M.te Gentile
Cast. Savelli
Ariccia (Aricia)
Gallicano
Lago di Nemi
La Torretta
Le Cese
Castel Negrom
Valle Ariccian.a
GENZANO DI ROMA
Cancelliera
Torrelta
Anzio e Nettuno
Kilom.
1 : 100.000

s the *Villa Lancellotti;* then, on the right, the *Villa Aldobran-*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Neapel
1 : 100.000

tramway returning to Rome by *Ariccia* (p. 308), *Albano* (p. 308), *Castel Gandolfo* (p. 307), and *Marino* (p. 307). The excursion from Rome to Frascati takes a separate afternoon.

In spring and autumn WALKING in this region is pleasant (guide, 3-4 fr. a day, rarely needed); but in summer the traveller may follow the native custom of riding on a donkey (about 6 fr. a day, incl. fee). Carriages may be hired at Frascati, Castel Gandolfo, and Albano (fares as at Rome).

FROM ROME TO FRASCATI. — TRAMWAY (starting from Via Principe Umberto, to the S. of the chief station, Pl. G, 3): 14½ M. in 1 hr. 24 min.; fares 1 fr. 55 c., 1 fr.; return 2 fr. 35, 1 fr. 50 c. (crowded on Sun. and holid.). The cars pass through Porta S. Giovanni, follow the Via Appia Nuova, and then to the left the Vicolo delle Cave to the Via Tuscolana (comp. p. 300), where they pass the *Porta Furba* and other Roman ruins. Near (10½ M.) *Villa Senni* we cross the Naples railway. 12½ M. *Grottaferrata Bivio*, where the Frascati and the Grottaferrata (Rocca di Papa) and Genzano lines fork (p. 306). The Frascati terminus is in the Piazza Romana (see below). — RAILWAY (from the chief station): 15 M. in 40 min.; fares 2 fr. 80, 1 fr. 95, 1 fr. 30 c. (return-tickets, see p. xiv). To (8½ M.) *Ciampino*, the junction of the lines to Naples (left) and Velletri-Terracina (right), see p. 315. The branch-line to Frascati gradually ascends. The station lies below the town.

Frascati. — GR. HÔT. FRASCATI, with electric light and baths, R. from 3, B. 1½, déj. 3-3½, D. 5, pens. 9-12 fr.; H. TUSCULUM, new; ALB. DI LONDRA, Piazza Romana, above the railway stairs, with café, R. 2½, pens. 6-7 fr. — TRATTORIE (the landlords procure bedrooms for travellers): *Villetta*, halfway up the railway stairs, to the left in the Viale Gius. Pery; *Leone*, Piazza Romana, at the top of the steps; *Cipolletta*, reached by the Via Re Umberto Primo, to the left of the church, and through the double archway leading to Piazza del Mercato.

TRAMWAYS to Grottaferrata and Genzano, and to Rocca di Papa, see p. 306 et seq.

A visit to Tusculum, there and back, takes 3-4 hrs.; best route by Villa Aldobrandini or Ruffinella in going, and by Camaldoli and the Villa Mondragone in returning. Guide desirable only when time is limited, 2-3 fr. Some of the villas are only occasionally open to the public. Enquire at F. Ruggeri's, stationer, opp. the Cathedral, where tickets for the Villa Aldobrandini are obtained (gratis).

Frascati (1055 ft.), a town of 8450 inhab., in a healthy situation on the hill-side below the ancient *Tusculum*, with its charming well-shaded villas, is a favourite summer-resort.

A carriage-road and a path with steps lead from the station to the Piazza Romana, prettily laid out, where the tramway ends. Here, to the right, is the entrance to the *Villa Torlonia* (adm. with permission of Count Torlonia at Rome only), and, straight on, the lower entrance (not always open) to the Villa Aldobrandini (see below). To the left is the chief Piazza of the town, with a pretty fountain and the cathedral of *San Pietro*, built in 1700.

From the piazza we ascend the steep street (Corso Volfango Goethe) to the right of the cathedral. Above the town, on the left, is the *Villa Lancellotti;* then, on the right, the *Villa Aldobran-*

dini or *Belvedere* (adm., see above), with a superb park laid out in 1598-1603, adorned with terraces, grottoes, statuary, and fountains, and commanding extensive views, especially from the flat roof of the semicircular building.

The route to Tusculum ($1^1/_4$ hr. to the theatre; guide desirable) leads past (20 min.) a *Capuchin Church* and the entrance to the beautiful *Villa Tusculana* or *Ruffinella* (adm. on Sun.). Then we turn to the right, either by the paved or the unpaved road, and lastly ascend a partly ancient road to the site of the venerable town of —

Tusculum, founded, according to tradition, by Telegonus, son of Ulysses and Circe, the birthplace of the elder Cato, and the favourite residence of Cicero. In the middle ages it was occupied by warlike counts, and in 1191 was destroyed by the Romans. We first come to the *Amphitheatre,* outside the ancient town. Then, to the left, we see extensive ruins, said to be those of Cicero's villa of 'Tusculanum'. Straight on are the ancient *Forum* and the well-preserved *Theatre* (2040 ft.); behind the latter is a *Piscina,* or reservoir, in four compartments. In front of the theatre we pass through a gate on the left, and, descending the ancient road, we come to a fragment of the old *Town-wall* and to a well-house with ancient pointed vaulting. — The *Castle* (Arx; 2210 ft.), reached from the theatre by a footpath ascending to the right round the hill, lay on an artificially hewn rock, now marked by a cross. The *View embraces, on the right, Camaldoli and Monte Porzio, farther distant the Sabine Mts., with Tivoli and Montecelio; then Soracte and the Ciminian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; lastly, to the left, Grottaferrata, Marino, Castel Gandolfo, and the Monte Cavo, with Rocca di Papa below it.

On the way back we turn, just below the castle, to the right, through a gate, and descend the path to the E., keeping to the left at the first fork, to the right at the second. At the foot of the hill crowned with the suppressed monastery of *Camaldoli,* we follow the road to the left to the *Villa Mondragone,* occupied since 1865 by the Jesuits as a school, and descend along the wall of the park. Below the villa, a road to the left leads between walls to the (right) *Villa Falconieri,* laid out in 1546, with a palazzo by Borromini and a shady garden. The house and grounds were purchased by Herr E. v. Mendelssohn-Bartholdy in 1905 and presented to the German emperor. Thence we return to the Piazza of Frascati.

From Rome to Albano. — Tramway (comp. p. 305): $19^1/_2$ M. in 2 hrs. 8 min.; fares 2 fr. 10, 1 fr. 35 c.; return 3 fr. 15, 2 fr. 5 c. — To ($12^1/_2$ M.) *Grottaferrata Bivio,* see p. 305. — 13 M. *Grottaferrata Città* (1082 ft.), with a castellated monastery of Basilian monks and an old church, almost entirely rebuilt in 1754, and restored in 1902 (good frescoes by Domenichino in the chapel of

St. Nilus in the right aisle). — 14 M. *Bivio Squarciarelli,* where the branch tramway to Rocca di Papa diverges (p. 309). — 15½ M. *Marino* (stopping-place at the E. end of the village), see below. The road crosses a ravine, where we have a fine view of Marino behind us, and ascends to the margin of the crater of the Lake of Albano. To the left we have a view of the lake; to the right is the sea in the distance. — 18 M. *Castel Gandolfo,* see below. The road, here called Galleria di Sotto, now descends to Albano (p. 308). — Continuation of route to Genzano, see p. 308.

Railway (from the chief rail. station): 19 M. in 1 hr.; fares 3 fr. 50, 2 fr. 45, 1 fr. 60 c. — Nearly to the Porta Furba the train follows the main line from Rome to Naples (p. 315). To the left is the *Torre Pignattara* (with a church into which are built the remains of the tomb of the Empress Helena); to the right are seen the arches of the Acqua Felice, partly built upon the ruins of the ancient Aqua Claudia, and partly adjoining them. The line then crosses the ancient Via Latina (p. 300) and skirts the Via Appia Nuova. On the right are the tombs on the Via Appia. 7 M. *Capannelle* (p. 300); to the right are the Casale Rotondo and Tor di Selce, to the left the hills. — The train ascends gradually, and beyond a curve and a tunnel reaches (15 M.) **Marino** (1320 ft.; *Alb. d'Italia;* pop. 7300) with several churches, picturesquely situated on the site of the ancient *Castrimoenium.* Beyond a tunnel we reach the bank of the ***Lake of Albano** (960 ft.; 6 M. in circuit, depth 560 ft.). On the left we have a fine view of the lake, on whose N.E. bank, on a long hill, lay *Alba Longa,* the capital of the Latin league destroyed by the Romans. The lake is of volcanic origin and is drained by a subterranean channel (Emissarium), said to have been made by the Romans in B.C. 397, but probably much older. (It may be visited from Castel Gandolfo; guide, 1-1½ fr., at the little red house at the N. end of the town; there and back 1 hr.)

17 M. **Castel Gandolfo** (1395 ft.; *Hôt. Belvedere, Ristor. della Ferrovia,* both with view), a little town of 1980 inhab., is an insignificant place, but is splendidly situated high above the lake. From the station we may either ascend direct by a steep path or take the carriage-road (½ M.) to the Piazza del Plebiscito. In this piazza rise the large *Papal Summer Palace* and the round church of *San Tommaso* (both of the 17th cent.). At the S. end of the town is the *Villa Barberini,* near which, on the Albano road, a tablet recalls Goethe's visit in 1787. We may now follow the **Galleria di Sopra,* a charming avenue, shaded by evergreen oaks, leading on the slope above the lake to (1½ M.) Albano, and affording delightful views, especially of Castel Gandolfo behind. At the Capuchin monastery (see p. 308) the road descends to the right to Albano; the path straight on, skirting the monastery-wall, leads in 25-30 min. to the Albano and Rocca di Papa high-road (p. 309).

Beyond two tunnels we cross the Rome and Albano road.

19 M. **Albano.** — Hôtel Europa, or *Posta*, with good restaurant, Piazza Principe Umberto, R. 2½-4, pens. 7 fr. — *Ristor. Salustri*, opp. H. Europa (landlord procures bedrooms for visitors); *Trattoria Alhambra*, Piazza Umberto Primo.

Carriage with one horse to Nemi, 1 pers. 5, 2 pers. 8 fr.; to Rocca di Papa (p. 310), about 6 fr.; to Rocca di Papa (allowing time to ascend Monte Cavo) and Frascati, 12-15 fr. (bargain advisable).

Walkers to *Rocca di Papa* and the *Monte Cavo*, and back by *Nemi*, *Genzano*, and *Ariccia* (6-7 hrs.), turn to the left from the Piazza Umberto Primo, cross the Piazza Principe Amedeo, and ascend to the right to the Capuchin monastery.

The small town of *Albano*, officially *Albano Laziale* (1260 ft.), with 8000 inhab., built, probably by Septimius Severus, within the precincts of the villa *Albanum* of Domitian, has been the seat of a bishop since 460. Its lofty situation makes it a favourite summer resort, and it is a good starting-point for excursions. The tramway station (p. 307) lies above the Piazza Umberto I, where the Via Appia passes; the railway station is below the piazza. Between the monastery of *San Paolo* and the loftily-situated *Capuchin Monastery* lay an *Amphitheatre*, scanty remains of which are partly seen from the road (ascending to the right from the piazza, and taking the first turn to the left). The church of *Santa Maria della Rotonda* stands on an ancient round temple. — At the N.W. entrance to the town, to the right of the Via Appia, are the remains of a large tomb, groundlessly called the *Tomb of Pompey*. The avenue of evergreen oaks diverging here to the right is the *Galleria di Sotto*, leading to (1¼ M.) Castel Gandolfo. — On the S.E. side of the town (2 min.), to the right of the Ariccia road, is another ancient *Tomb*, in the Etruscan style: a massive cube, once crowned with five obtuse cones, of which two remain. It was formerly called that of the 'Horatii and Curiatii'.

The Tramway (to Genzano ¼ hr.; 30 or 15 c., return 45 or 20 c.) follows the high-road, which, beyond the Etruscan tomb, is carried by a *Viaduct* of three rows of arches, one above the other, across the valley near Ariccia (erected 1846-53; length 334 yds.). To the right we have a view of the plain towards the sea; to the left is the park of the *Palazzo Chigi*, built by Bernini, lying to the left beyond the viaduct.

¾ M. **Ariccia** (1350 ft.; *Trattoria Laurenti* or *Ciccia Bianca*, Corso Garibaldi 4), a little town of 3500 inhab., above the ancient *Aricia*, is a summer-resort, with pleasant woods near. The domed church of *Santa Maria dell' Assunzione* is of the 17th-18th cent.

The road to Genzano crosses three viaducts, passes the church of *Galloro*, formerly Jesuit, and then divides: the path to the left leads to a Capuchin monastery and along the N. bank of the Lake of Nemi to Nemi; the avenue in the middle leads to the (½ M.) Pal. Cesarini (p. 309); the tramway descends to the right to —

$2^1/_2$ M. **Genzano** (1430 ft.; *Pens. Thekla Danker,* Via Garibaldi 21, German; *Rist. Pizzotto,* Corso Vitt. Emanuele 132, with terrace and view), situated high above the S.W. bank of Lake Nemi. Finest view from the garden of the *Pal. Cesarini,* which slopes down the precipitous bank (entrance to the left, opposite the palace, where visitors apply; permission not always granted).

The ***Lago di Nemi** (1045 ft.; $3^1/_2$ M. in circuit, 110 ft. deep), enclosed by fertile slopes of tufa, about 600 ft. high, is of volcanic origin like the Alban Lake, and like it has an artificial outlet. It is justly considered the gem of the Alban Mts., and is strikingly beautiful when the sun is high. Its ancient name, the *Lacus Nemorensis,* was derived from the *nemus* or sacred grove of Diana, of whose temple the foundations have been discovered below the village. On the lake Emp. Caligula once had two gorgeous barges, attempts to raise which were made in 1895 and 1904 (p. 216).

From Genzano to Nemi is an hour's walk: by the Pal. Cesarini we follow the road to the right, go through the town, and pass the church of the SS. Annunziata. The road ($2^3/_4$ M.; omnibus) skirts the upper S. margin of the lake. A beautiful path descends to the lake by the Annunziata, and then ascends steeply through orchards near the mills of Nemi.

Nemi (1710 ft.) is a mediæval village with an old castle. The inn (*Trattoria De Sanctis,* also beds) has a small veranda with a delightful view of the lake and the castle of Genzano, of an old watch-tower beyond, of the extensive plain, and the sea. — Walkers returning from Nemi to Albano should take the path along the N. bank (partly an ancient road), see p. 308. — Those who ascend Mte. Cavo from Nemi, 2 hrs., need a guide (1-$1^1/_2$ fr.), as the forest-paths are intricate.

The Ascent of Monte Cavo is most conveniently made from Rocca di Papa, which is reached by tram from Frascati in 47 min. ($4^1/_2$ M.; 75 or 50 c.): first to *Bivio Squarciarelli* (p. 307), then a branch-line. The terminus at Rocca di Papa is nearly $^1/_2$ M. from the village, to which a cable-tramway ascends. — From Albano to ($4^1/_2$ M.) Rocca di Papa (carr., see p. 308) the road, bad in places, leads to the right below the Capuchin convent at Albano, and ($^1/_2$ M.) by the park of the Pal. Chigi (p. 308) is joined by a road coming from Ariccia. Then ($^3/_4$ M.) the road to the Galleria di Sopra (p. 307) diverges to the left, a short-cut from Albano. Beautiful woodland scenery. To the left diverges the road to the Franciscan monastery of *Palazzuola.* Next a steep ascent to the *Madonna del Tufo* (2130 ft.; Trattoria), where we have a superb view of the Alban Lake, the hills, and Rome. Before reaching Rocca di Papa, instead of going into the village to the left, we may ascend direct to the Campo di Annibale, past an old lime-tree enclosed by a low wall.

Rocca di Papa (2030-2490 ft.; *Alb. e Tratt. dell' Angeletto,* in the village; *Belvedere,* higher up, in the Via del Tufo, mediocre) in a picturesque rocky site, with numerous Roman villas, lies among beautiful woods on the outer slope of the great extinct crater of *Campo di Annibale,* so named from the unfounded tradition that Hannibal once encamped here. The garrison of Rome occupies a summer-camp here in July, August, and September.

From Rocca di Papa the ascent of Mte. Cavo takes $^3/_4$ hr. We ascend the steep streets of the village in 15-20 min. to the margin of the crater, and then turn towards the top by a stony path to the right, leading in 12 min. more to the *Via Triumphalis,* an ancient road, paved with basalt, once used for triumphal processions by generals to whom the Senate had refused a triumph at Rome. At two points on the way the view to the S.W. is more open than from the top: to the right lies Marino; to the left of it the Alban Lake, Ariccia with the viaduct, Genzano, Lake Nemi, and Nemi itself.

***Monte Cavo** (3115 ft.) was the ancient *Mons Albanus,* on which stood the venerable sanctuary of the Latin League, the Temple of Jupiter Latiaris, where the great sacrificial festival of the Feriae Latinae was held annually. About 1777 its ruins were used for building a monastery here; on the S.E. side of the garden-wall only is still seen part of the ancient substructions. Small inn, with belvedere tower. At our feet lie the beautiful Alban Mts.; in the distance is the sea-coast from Terracina to Civita Vecchia, to the N.W. Rome and the Campagna, N.E. the Sabine Mts., and S.E. the Volscian Mts. The view is clear after rain only. — We may descend to Nemi, see p. 319.

c. Tivoli and the Sabine Mountains.

The *Sabine Mountains,* so named after the ancient inhabitants, form part of the chain of the Apennines, bounding the Campagna on the E.; they attain a height of 4490 ft., and are full of picturesque interest. The hurried traveller, however, will probably be content with a day at *Tivoli* and perhaps a visit to *Subiaco.* The finest months are April and May. The best way is to go by steam-tramway, stopping by the way at the Villa Adriana (p. 311), and to return by rail, as the tram-cars usually cease running too early. To visit the Villa from Tivoli by carriage takes longer.

From Rome to Tivoli. — Railway (Rome, Sulmona, and Castellammare Adriatico line; from the chief station): $24^1/_2$ M. in 1-$1^3/_4$ hr. (fares, whether single or return, 3 fr. 80, 2 fr. 65, 1 fr. 95 c.). 5 M. *Cervara;* $7^1/_2$ M. *Salone;* 9 M. *Lunghezza,* the ancient *Collatia,* with baronial castle; $12^1/_2$ M. *Bagni;* below, to the right, we see Tivoli and the railway-viaducts farther on, with the mountains beyond; $15^1/_2$ M. *Monte Celio;* the line ascends rapidly; $20^1/_2$ M. *Palombara-Marcellina,* starting-point for the ascent of *Monte Gennaro* (4190 ft.), which towers to the N.; on the right we survey the Campagna; in front of us, Tivoli and the cypresses of the Villa

d'Este. Beyond a tunnel we obtain (right) a splendid view of the waterfalls (p. 313) and the town. Lastly a short and a long tunnel. 24½ M. *Tivoli;* station outside Porta Sant' Angelo (p. 312).

Steam Tramway (starting from outside Porta San Lorenzo, to which run tramways No. 12 and the last unnumbered line, p. 198): 18 M. in 1¼-1¾ hr. (fares 2 fr. 50, 1 fr. 85 c.; return 3 fr., 2 fr. 20 c., but single fare on Sun. and holid.; journey may be broken at the Villa Adriana). — The tramway follows the high-road, which nearly corresponds with the ancient *Via Tiburtina.* At (4 M.) *Ponte Mammolo* it crosses the *Anio,* now the *Teverone;* 7 M. *Settecamini;* 12½ M. *Bagni*, station for the sulphur-baths of *Acque Albule;* it crosses the Anio by the (14½ M.) *Ponte Lucano* (station), near which is the well-preserved *Tomb of the Plautii,* of the early empire, resembling that of Cæcilia Metella (p. 302).

15½ M. Station (Café-Restaurant, with garden) for the **Villa Adriana,** the entrance to which is ¾ M. distant (cab 1-1½ fr. for 1-4 pers.). A fine avenue of cypresses leads to the house ('Vendita biglietti' in annexed Plan) where tickets are sold (1 fr.; Sun. free). A rapid survey takes 2 hrs.

The *Villa of Hadrian, the ruins of which extend over an area of over 170 acres, was one of the most magnificent creations of the imperial age. It contained both architectural and realistic imitations of the buildings and places which had most interested the emperor in the course of prolonged travels throughout his vast empire. Hadrian, as Spartian relates, 'created in his villa at Tivoli a marvel of architecture; to its different parts he assigned the most famous names, such as Lyceum, Academy, Prytaneum, Canopus, Poikile, and Tempe, while, that nothing should be wanting, he even imitated Tartarus'. After Hadrian's death (A.D. 138) the only mention of the 'Palatium Hadriani' occurs in the reign of Aurelian. The excavations, begun here in the 16th cent., have yielded many of the chief treasures of the Roman museums. In the following description, which should be compared with the map and ground-plan (p. 312), we retain the usual, though often very doubtful, names of the localities.

The first building connected with the Villa is the so-called *Teatro Greco,* of which the stage and rows of seats are distinguishable. Skirting the back of the stage, we then ascend to the right through an avenue of cypresses, due S., to the *Poikile* (Ital. il Pecile), a colonnade, enclosing a garden with a large water-basin in the centre. The N. side-wall (220 yds. long) is alone preserved. The vaulted chambers in the substructures (entered from the S. side of the square, by a cypress, Pl. 1) are supposed to have been occupied by the imperial guards or slaves. — At the N.E. corner of the square is the entrance to the *Sala de' Filosofi,* with niches for statues. We next enter a round building known as the *Natatorium* (Pl. 3), containing a water-basin and an artificial island adorned with columns. To the E. of this building lay the *Principal Palace.* We first enter a slightly higher rectangular court *(Cortile della Biblioteca);* its left side is occupied by the so-called *Library* (Pl. 4), still standing in parts up to the highest

story. A lower corridor, with a fine vestibule on its left side, leads N.E. to a room supposed to have been a *Triclinium*, or dining-room, commanding a fine view of the vale of Tempe, Tivoli, and the mountains. Turning back, we ascend through the 'Ospedale' (Pl. 5), to the *Doric Peristyle* (Pl. 6) and to the large rectangular *Giardino*. Some fine mosaics were found in the adjoining rooms *(Triclinio)*. On the E. side of the Giardino is the *Oecus Corinthius* (Pl. 7), a hall with large semicircular recesses at the ends. Adjacent on the right is the *Basilica*, with 36 marble pillars; to the S.W. of it is a room with an exedra, in which is a raised platform; this is supposed to be the throne-room. — We now return through the Oecus Corinthius, and then turn to the right. An octagonal vestibule leads to the so-called *Piazza d'Oro*, a court enclosed by a series of 68 columns, alternately of oriental granite and cipollino, of which the bases alone are now *in situ*. The remains of most costly materials found here in the 18th cent. gave rise to the name. On the S.E. side of the Piazza d'Oro is a domed chamber, with a semicircular apse containing a fountain.

We return to the Giardino, and go to the W., passing the *Quartiere dei Vigili*, a building in several stories, supposed to have been barracks or dwellings of imperial officials, to a subterranean corridor *(Cryptoporticus)* and a suite of rooms overlooking the *Stadium*. On leaving this building we follow, to the S., the substructions of a large lower-lying court, in the middle of which are the *Terme Grandi*, or bath-house, with remains of tasteful stucco ornamentation. To the left as we leave the Thermæ opens the *Valley of Canopus*, artificially hewn in the tufa rock, devoted by Hadrian to gay festivals in the Egyptian manner. At the end of the valley is a large, well-preserved recess, with a fountain, beyond which was a system of subterranean halls, ending in a cella with a statue of Serapis. — Returning past the W. front of the Terme Grandi, we pass the better-preserved *Terme Piccole*, and through the Poikile, to enjoy the grateful shade of the grove below the Giardino and the view of Tivoli and the Vale of Tempe.

The walk from Hadrian's Villa up to Tivoli takes nearly an hour. A footpath diverges to the right from the road, crosses the tram-line, and like it leads to the Porta Santa Croce (p. 313). — The Tramway ($^1/_4$ hr. to Tivoli) sweeps round to the S.E., ascends steeply through olive-groves, past (17 M.) *Regresso*, and ends at the (18 M.) Porta Santa Croce (p. 313). We then ascend through the town to the piazza lying to the W. of the Ponte Gregoriano (p. 313).

Tivoli. — Hotels (enquiry as to charges advisable): Regina (Pl. a), Piazza del Plebiscito, R. from 2, pens. 5-7 fr.; Sirena, opposite the entrance to the waterfalls, R. 3, pens. from 6 fr.; Sibilla, by the temples, with view, R. 2, pens. 6-7 fr. — *Chalet-Restaurant des Cascades*, Villa Gregoriana, by the entrance to the waterfalls; *Ristor. del Plebiscito* (also beds), near Hôt. Regina, déj. $1^1/_2$ fr.; *Belvedere*, Via della Sibilla 6; *Nettuno*, Piazza della Sibilla 128. — *Caffè d'Italia*, at the tram-terminus. — *Comp. Plan*, p. 313.

Admission to the Waterfalls (a visit to which takes 1-$1^1/_2$ hr.) free on Sun. and holidays; on week-days the chief entrance by the Ponte Gregoriano is alone open (adm. 50 c.), but the gate by the temples may be opened from within (fee 25 c.) and used as an exit. Guide quite unnecessary. Beggars troublesome. — Carriage to Villa Adriana (p. 311) 4 fr., with two horses 6 fr.; there and back, with stay of $1^1/_2$ hr., 6 or 10 fr.

Tivoli (760 ft.), the ancient *Tibur*, with 12,880 inhab., is splendidly situated on a chain of hills running S. from Mte. Gennaro (p. 310), through which the Anio has forced its passage. During the imperial age it was a favourite summer-residence of Roman

nobles; the emperor Augustus, Mæcenas, and others had villas here. To the S. rises *Monte Ripoli*, to the E. *Monte Catillo*.

Those who arrive by rail enter the town by the *Porta Sant' Angelo*, on the N.E., close by which, on the left, is the gate of the chief entrance to the waterfalls (comp. p. 312); they then cross the *Ponte Gregoriano*, above the falls, and reach a fine piazza, from which the main street to the left leads to the *Porta Santa Croce*, the tramway terminus, while the Vicolo della Sibilla diverges to the right.

The so-called *Temple of the Sibyl, situated in the court of the Sibilla Hotel, is a round edifice of the Corinthian order, once enclosed by an open colonnade of 18 columns, 10 of which are preserved. It stands on a rock above the waterfalls, of which it affords an admirable view. — Adjacent is the so-called *Temple of Tiburtus*, a rectangle, with four Ionic columns in front. Both temples were converted into churches. Close by is the iron gate admitting to the waterfalls on Sundays (comp. p. 312).

The ***Waterfalls** in the gorge overlooked by the temples are most picturesque. From the gate between the Porta Sant' Angelo and the Ponte Gregoriano (see Plan, 'Ingresso') the main path leads straight to the upper end of the *Traforo Gregoriano*, which consists of two shafts, 290 and 330 yds. long, driven through the rock in 1826-35, as a safeguard against the inundations which had repeatedly ravaged the town. As, however, the shaft can be entered from the lower end only, we prefer to turn at once to the left from the entrance gateway, pass, to the left again, through an archway under the road, and follow the brink of the valley, in view of the two temples on the left. We soon reach a planted *Terrace*, where we have a charming view of the temple of the Sibyl above, and of the 'New Waterfall' below. The fall, 354 ft. high, is formed by the Anio, plunging headlong from the Traforo Gregoriano (custodian, 10-15 c.). From the terrace we retrace our steps a short way, and then descend by the footpath to the right (not by the stone steps); halfway down, near some cypresses, a path to the right descends to a stone *Platform* close above the new fall. We return to the main path and descend, at first in zigzags, then by steps wet with spray, to the fantastically-shaped *Sirens' Grotto*. — We return thence to the bifurcation of the paths, and ascend on the other side of the valley to a *Gallery* hewn in the rock, the openings in which we see on our way up. At the end of the gallery the path again divides; that to the left leads across an iron bridge to the *Grotto of Neptune*, formerly the main channel of the Anio. The zigzag path at the entrance to the gallery ascends to the above-mentioned exit near the temples.

The best general views of Tivoli and the waterfalls are obtained from the **Via delle Cascatelle*, which leads from the Porta Sant'

Angelo (p. 313) along the slopes on the right bank of the Anio, between fine olive-trees. The finest point is the (3/4 M.) terrace, marked *Belvedere* on the Plan. We may either turn here or go on (1/2 M.) to the terrace beyond *Sant' Antonio*.

Time permitting, we next visit the beautiful ***Villa d'Este,** one of the finest Renaissance creations of the kind. The grounds were laid out in 1550 by *Pirro Ligorio* for Card. Ippolito d'Este, and now belong to Archduke Francis Ferdinand of Austria and Este. We enter by a side-gate adjoining the church of S. Maria Maggiore (50 c.) and descend to the right to the vicinity of the main entrance (closed), which lies on the road below. Here we enjoy a good general view of the gardens, symmetrically laid out in terraces, neglected but picturesque. Below lies a round space with a large water-basin, shaded by some of the tallest cypresses in Italy. On the hill-side the crossings and the ends of the walks are adorned with monuments and fountains. At the top is the unfinished Casino.

From Tivoli to Subiaco, 23 M., railway in 1 1/2 hr.; fares 4 fr. 40, 3 fr. 10, 2 fr. 5 c. (no return-tickets). Station outside Porta Sant' Angelo (p. 313). The train ascends the valley of the Anio; 5 M. *Castel Madama;* 7 M. *Vicovaro;* several tunnels; 9 M. *Mandela* (1600 ft.), whence the main line goes on to Sulmona. The Subiaco branch, S.E., follows the Anio valley.

23 M. **Subiaco** (1340 ft.; *Alb. dell' Aniene*, at the top of the main street; *La Pernice*, first side-street to the left; both plain), the ancient *Sublaqueum*, with 8000 inhab., commanded by a mediæval castle, is the starting-point for an excursion to the three Monasteries of Santa Scolastica (there and back 3 hrs.; carr. 4-5 fr.). We follow the main street up the right bank of the Anio; then, 10 min. beyond the last houses, before reaching the Ponte Rapone, we ascend the walled path to the left. The first monastery, founded by St. Benedict about 530, has been replaced by a modern building; the second, of 1052, was afterwards rebuilt in the Gothic style; the third has a fine Romanesque arcaded court, begun in 1210-15, with Cosmato mosaics. The present *Church of Santa Scolastica* dates from the 18th cent. — Higher up (25 min.) is *San Benedetto;* the upper and lower churches are adorned with frescoes of the 13th cent. — The chapel adjoining the upper church contains a curious old portrait of St. Francis of Assisi, who, according to the legend, once visited the monastery (about 1218) and converted the thorns cultivated by St. Benedict in the garden into the beautiful roses which still bloom there. The grotto of the *Sagro Speco*, the hermitage of St. Benedict, contains his statue, by a pupil of Bernini.

Another interesting spot in the Sabine Mts. is **Olévano,** famed for its view, 13 M. from Subiaco (one-horse carr. 8 fr., incl. halt at the monasteries; bargain advisable), and 12 M. by diligence from Palestrina or Zagarolo (p. 315). Comp. *Baedeker's Central Italy.*

IV. NAPLES AND ENVIRONS

32. From Rome to Naples 315
33. Naples and its Nearer Environs 317
a. From the Villa Nazionale through the old town to the Museum 322
b. The Museo Nazionale 329
c. The Higher Quarters 339
The Posilipo. Camaldoli 341, 343
34. Remoter Environs of Naples 345
a. Pozzuoli, Baia, Capo Miseno 345
b. Isehia 350
c. Mount Vesuvius 352
d. Pompeii 354
e. Castellammare, Sorrento 365
f. Capri 369
g. The Gulf of Salerno. Pæstum. Amalfi 374

32. From Rome to Naples.

155 M. Express in 5-6¼ hrs. (fares 28 fr. 95, 20 fr. 25 c.; saloon or berth extra, 11 fr. or 5 fr. 15 c.); ordinary train in 7¾-11 hrs. (28 fr. 90, 20 fr. 25, 13 fr.).

On the right, as we leave the city, appear the arches of the Aequa Felice (p. 302); then the tombs on the Via Appia. Other views mostly to the left.

9 M. *Ciampino*, where the lines to *Frascati* (p. 305), *Anzio-Nettuno*, a seaside-resort, and *Vellétri* diverge. Beyond Velletri, the line skirts the Volscian Mts., above the Pontine Marshes, and in 4 hrs. reaches *Terracina*, perched on a rock above the sea, whence a diligence plies twice daily in 4½ hrs. to Formia (p. 316).

The Naples line turns to the E., between the Alban and the Sabine Mts. The villages, mostly of pre-Roman origin, lie on the hills, some way from the stations. The quick trains stop at a few only. 16. M. *Monte Cómpatri*, in the Alban hills; 22 M. *Zagarólo*, 24 M. *Palestrina*, the venerable Praeneste, both on the Sabine Mts.; 27. M. *Labico;* 29 M. *Valmontone*. We enter the valley of the *Sacco*, skirting its left bank, parallel to the ancient Via Latina. — 33½ M. *Segni* (the ancient Signia), junction of a local line to Velletri. — 39 M. *Anagni*, the ancient Anagnia; 42 M. *Sgúrgola;* 48½ M. *Ferentino*, ancient Ferentinum; 53½ M. *Frosinone*, once Frusino; 57 M. *Ceccano;* 62½ M. *Pofi-Castro;* 69 M. *Ceprano* (Rail. Rest., the only one on the line, dear). Beyond (70 M.) *Isoletta*

we follow the well-cultivated valley of the Liris, or *Garigliano*, as its lower course is called. — 75 M. *Roccasecca*, junction for Avezzano in the Abruzzi; 78½ M. *Aquino*, the ancient Aquinum, home of the scholastic philosopher *Thomas Aquinas*, the 'doctor angelicus' (1224-74).

On a mountain to the left appears the monastery of *Monte Cassino*, founded by St. Benedict in 529, and famed as a seat of learning. It is now a seminary for priests. 86 M. *Cassino*, the ancient Casinum, called San Germano in the middle ages, with remains of an amphitheatre, lies at the foot of a ruined castle. — 92 M. *Rocca d'Evandro*. We now leave the valley of the Garigliano. Fine mountain-views. 96 M. *Mignano;* 101 M. *Tora-Presenzano.*

105½ M. *Caianello-Vairano*, junction for Isernia and Sulmona (p. 192); 110 M. *Riardo*; 113 M. *Teáno*, the ancient Teanum Sidicinum, at the foot of the Rocca Monfina (3300 ft.); 118 M. *Sparanise*, junction of the line to Formia-Gaeta (p. 315). — In the distance, to the right, looms Vesuvius; farther to the right lies Ischia. 121½ M. *Pignataro.* The train crosses the *Volturno* and traverses the populous plain of the ancient *Campania*, one of the most fertile regions in Europe, yielding two crops of grain annually, besides the produce of its extensive orchards and vineyards.

127 M. **Capua,** with 12,200 inhab., to the left of the line, on the left bank of the Volturno, on the site of the ancient Casilinum, is the seat of an archbishop. — 130 M. *Santa Maria di Capua Vetere,* also to the left, is a thriving town of 20,500 inhab. on the site of the ancient Capua, with remains of its great amphitheatre.

134 M. **Caserta,** a provincial capital, with 19,180 inhab., was once the Versailles of the kings of Naples, whose palazzo, built by Vanvitelli in 1752, with its beautiful garden, is opposite the station. Caserta is the junction of the Naples and Foggia railway (p. 192), which runs on the slope to the left, above ours, as far as Maddaloni, the next station, and also of the branch-line to Castellammare (30½ M. in 2-3½ hrs.), which follows the main line to Cancello, then rounds Vesuvius from E. to S., and joins the Naples-Castellammare-Gragnano line (p. 366) at Torre Annunziata.

138 M. *Maddaloni* (pop. 19,770), on the left, commanded by three ruined castles; 141½ M. *Cancello.*

Monte Somma rises on the left, concealing the cone of Vesuvius. 146 M. *Acerra*, the ancient Acerrae; 148 M. *Casalnuovo*, with Vesuvius on the left. — 155 M. *Naples.*

33. Naples and its Nearer Environs.

Arrival. At the station (*Stazione Centrale;* Pl. H, 3) are posted the *Hotel Omnibuses* and *Cabs:* with two horses, outside the railing to the left, with one horse (for two persons only) to the right. As the delivery of luggage is often slow, the hotel-porter may be asked to get it out, while we take a cab direct to the hotel. — Municipal douane, see p. x.

Police Office (*Questura*) in the Municipio (Pl. E, F, 6), entered from Via Paolo Emilio Imbriani.

Hotels (comp. p. xvii). During the season, March, April, and May, it is advisable to secure rooms in advance. Charges are high at the first-class hotels, but they alone are comfortably fitted up, and in cold weather well heated. In summer the charges are reduced.

In the *Corso Vittorio Emanuele* and the adjoining *Rione Amedeo*, in a lofty situation, with splendid view: *Bertolini's Palace Hotel (Pl. p.; C, 6), in the Parco Grifeo (p. 341; lift, 245 ft. high, and carriage-road from Corso Vittorio Emanuele), with winter-garden, first-class restaur., etc., R. from 6, Jan. to May from 10, B. 2, déj. 5, D. 8, pens. 12-25 fr.; *H. Bristol (Pl. a; D, 6), R. from 4, B. 1½, déj. 4, D. 6, pens. from 12 fr.; — *Parker's H. (Pl. b, C, 6), R. 4-10, B. 1½, déj. 3, D. 5, pens. 10-18 fr.; *Macpherson's H. Britannique (Pl. q; C, 6), R. 4-7, B. 1½, déj. 3, D. 5, pens. 9-12 fr.; *Grand Eden H. (Pl. u; C, 6), Parco Margherita 1, with garden, R. from 5, B. 1½, déj. 4, D. 5½, pens. from 10 fr.; H. Bellevue (Pl. t; C, 6), Corso Vitt. Emanuele 142, R. 4-6, B. 1¼, déj. 2¼, D. 4½, pens. 8-12 fr.

Lower Town. In the *Piazza Principe di Napoli*, by the sea and the W. end of the Villa Nazionale (p. 322): *Grand Hôtel (Pl. d; B, 7), in a fine open situation, R. from 6, B. 1½, déj. 3½, D. 5, pens. (except from 1st Feb. to 20th Apr.) from 12 fr. (closed June-Sep.). — In the *Via Caracciolo* (p. 323): No. 8, *Savoy Hotel (Pl. r; B, 7), with garden and restaur., R. from 5, B. 1½, déj. 4, D. 5, pens. from 12 fr. — In the *Riviera di Chiaia* (Pl. B, C, D, 7), with view of the Villa Nazionale and the sea: No. 276, *H. Grande Bretagne et Angleterre (Pl. c; D, 7), R. from 4, B. 1½, déj. 3½, D. 5, pens. 10-14 fr.; No. 127, H. Riviera (Pl. f; C, 7), R. 3-4, B. 1½, déj. 3½, D. 5 (both incl. wine), pens. 9-12 (in summer 8-10) fr., well spoken of. — In the *Rione S. Lucia* (p. 323): *Gr. Hôt. Santa Lucia (Pl. m; F, 7), R. from 5, B. 1½, déj. 4, D. 5½, pens. from 12½ (in summer 10) fr.; Eldorado Modern H., opp. the Fonte di Santa Lucia (Pl. E, F, 7), R. from 3, B. 1½, déj. 2½, D. 4, pens. from 8 fr. — In the *Via Partenope*, facing the sea, with the *Strada Chiatamone* behind: *Gr. H. Victoria (Pl. v; E, 7), R. from 5, B. 1½, déj. 3½, D. 5, pens. from 12 fr.; *H. Métropole et Ville (Pl. h; E, 7), R. from 4, B. 1¼, déj. 3, D. 4, pens. from 9 fr.; *H. Hassler (Pl. k; E, 7), with garden, R. from 4, B. 1½, déj. 3, D. 4½-5, pens. from 10 fr.; *H. Royal des Etrangers (Pl. i; E, 7), with winter garden, R. from 5, B. 1½, déj. 4, D. 6, pens. from 12, in winter 15 fr.; *Gr. H. du Vésuve (Pl. g; E, 7), R. 6-20, B. 1½, déj. 3½, D. 6, pens. from 12 fr., with good restaurant; *H. Continental (Pl. c; E, 7), R. 3½-7, B. 1½, déj. 3, D. 4½, pens. 10-14 fr. — In the *Piazza del Municipio:* *H. de Londres (Pl. l; F, 6), R. from 5, B. 1½, déj. 3½, D. 5, pens. 10-14 fr.; in the Strada Medina, close by, H. de Genève (Pl. s; F, 5), R. from 4, B. 1½, déj. 3, D. 4½, pens. 9 fr., well spoken of.

The following are less pretending and largely commercial (déj. and D. incl. wine): H. de Naples, Corso Umberto Primo, R. from 4, déj. 3, D. 4½ fr.; Vermouth di Torino, Via Ag. Depretis 189, R. from 2½, déj. 3, D. 4, pens. 9 fr.; La Patria, Strada Guglielmo San Felice 47 (Pl. F, 5), R. 3½, B. 1, déj. 2½, D. 3½, pens. 9½ fr., well spoken of; H. de Russie (Pl. n; F, 7), Strada Santa Lucia 82, R. 3, B. 1, déj. 2½, D. 3½, pens. 8 fr. — Near the station: H. Cavour, R. from 2½, D. 3-3½, pens. 8 fr.

In the Environs are the hotels at Torre del Greco (p. 354), on the Vesuvius railway (p. 352), and at Castellammare (p. 366).

Pensions (comp. p. xvii) abound and are generally good. Among

others: Via Partenope (Pl. E, 7), No. 3, Pens. Française Maurice, 6-9 fr.; No. 5, P. Müller, from 7 fr.; No. 1, Wiener Pension, 6-9 fr. — Parco Margherita (Pl. D, 6): P. Bourbon & Quisisana, 6-9 fr.; No. 175, P. du Midi, 6-9 fr.; No. 171, P. Poli, 6-8 fr.; No. 33, P. Gargiulo, 6-8 fr. — Via Caracciolo (Pl. B, C, D, 7), No. 11, P. Suisse, 7-9 fr.; No. 10, P. Baker, 6-9 fr.

Cafés (comp. p. xix), the most frequented at the S. end of the Via Roma, with music in the evening: *Gambrinus*, Piazza San Ferdinando, déj. 2, D. 4 fr.; *Calzona*, Galleria Umberto Primo, déj. $2^1/_2$, D. $4^1/_2$ fr. (both incl. wine). — **Beer**: *Pilsner Urquell*, Strada Santa Brigida 36; *Bavaria*, Gall. Umberto Primo, opp. the Teatro San Carlo, these two also restaurants; *Gambrinus* and *Calzona*, see above.

Restaurants (*Trattorie;* comp. p. xviii, and see Cafés). First-class restaurants at the hotels, comp. p. 317. — In the Italian style: *Giardini Internazionali*, Via Roma, above No. 300, entrance Vico Tre Re 60, very popular; *Rist. Milanese*, Gall. Umberto I; *English Bar*, Largo della Vittoria 287; *Café Galilei*, Strada Piliero 8; *Regina d'Italia*, Via Roma 319, first floor, entrance Vico San Sepolcro; *Scotto-Jonno*, Gall. Principe di Napoli (p. 329), by the Museum, déj. $1^1/_2$-2, D. $2^1/_2$-3 fr. (both incl. wine). — The Trattorie di Campagna on the Posilipo, much frequented in summer, afford fine views: *Figlio di Pietro* and *La Sirena*, in front of the Palazzo di Donn' Anna (p. 343); on the hill, *Rist. della Rotonda*, $^1/_2$ M. from the tramway-terminus, and *Promessi Sposi*, by the Posilipo lift, etc.

Confectioners: *Van Bol & Feste*, Piazza S. Ferdinando 53; *Caflisch*, Via Roma 253 and Strada di Chiaia 143. — *English Tea Rooms*, Galleria Vittoria (Pl. E, 7; superior) and Via Dom. Morelli 8 (Pl. E, 7).

Cigars, best at the *Spaccio Normale*, or government-shops (Via Roma 206, Via S. Carlo 13, Via Calabritto 1a).

Baths. Warm, Turkish, etc.: *Bains du Chiatamone*, Via Partenope (Pl. E, 7). — Sea: *Bagno Lucia*, to the right of the Castel dell' Ovo, beyond the bridge, partly open in winter; *Posilipo Baths*, by Villa Monplaisir, beyond the city-boundary (60 c. to $1^1/_2$ fr.), in summer only.

Cabs (comp. p. xxi). Before starting it is well to ask, '*avete capito dove andare'?* It is best to pay the exact fare, and not a soldo more. Those who are disposed to pay liberally are sure to be victimized. Night-faros are charged from midnight to 7 or 8 a. m. — In case of altercations, apply to the nearest policeman (yellow buttons, and number on cap), or at the office of the Corso Pubblico in the Municipio. In 1907 *Taximeter Cabs* were tentatively introduced.

Fares. — a. Within the City Streets: —	By day	At night
Open one-horse cab ('carrozzella', for two persons, or three at most): Short drive	— 80 c.	1 fr. 20 c.
Longer drive, as from the rail. station or the Immacolatella (p. 325) to the Corso Vitt. Emanuele, the Torretta (Pl. B, 7), or the Tondo di Capodimonte (Pl. E, 1)	1 fr. 10 c.	1 fr. 40 c.
By time (not advantageous), first hour	1 fr. 60 c.	2 fr. 20 c.
Each additional hour	1 fr. 20 c.	1 fr. 60 c.
Closed one-horse cab ('coupé'), short drive	1 fr. 10 c.	1 fr. 60 c.
Longer drive (see above)	1 fr. 40 c.	1 fr. 90 c.
By time: first hour	2 fr. 10 c.	2 fr. 60 c.
Each additional hour	1 fr. 60 c.	2 fr. 10 c.
With two horses, short drive	1 fr. 50 c.	2 fr. 30 c.
Longer drive (see above)	1 fr. 80 c.	2 fr. 60 c.
First hour	2 fr. 30 c.	3 fr. 30 c.
Each additional hour	1 fr. 80 c.	2 fr. 30 c.

Trunk 20 c., smaller articles 10 c.

For an afternoon drive in the *Via Caracciolo* (p. 323) a carriage with one horse costs 3 fr. 10 c., with two horses 6 fr. 10 c., for the first hour.; 2 fr. 10 c. or 4 fr. 10 c. for each hour more. Drives through the *Parco Grifeo* (Pl. C, 6) are also charged higher.

(b) Outside the City: —	One-horse	Two-horse
Strada Nuova di Posilipo, to Villa Cappella (p. 343)	1 fr. 30 c.	2 fr. 50 c.
Fuorigrotta	1 fr. 30 c.	2 fr. 50 c.
Bagnoli and *Lago d'Agnano*	2 fr. 60 c.	4 fr. 10 c.
Pozzuoli	3 fr. 10 c.	4 fr. 85 c.
San Martino, *Campo Santo Nuovo*	2 fr. 10 c.	3 fr. 35 c.
Portici	2 fr. 35 c.	3 fr. 60 c.
Torre del Greco	3 fr. 60 c.	5 fr. 10 c.

For drives in the environs cabs may also be hired *by the hour:* with one horse 2 fr. 60, with two horses 3 fr. 60. — For longer drives a bargain must be made. Fares are raised on Sundays and holidays (½ day ca. 5-6 fr., whole day 9-10 fr.).

Private Carriages from the hotels, 20-25 fr. per day, 12-15 fr. for half-a-day; driver's fee 2-3 fr.

Tramways (comp. p. xiv; electric): 25 lines, numbered 1-12, 14, 15, and 21-28, and three without numbers. The centres of traffic are the Piazza San Ferdinando (Pl. E, 6; p. 324), the Piazza del Municipio (Pl. F, 6; p. 324), and the Central Station (Pl. H, 3); fares 15-35 c., 2nd cl. 5 c. less. The cars stop at all the chief stations (*'Sezione'*), and when required, at the points marked *'Fermata'*.

1. From Spirito Santo (Pl. E, 4; Piazza Sette Settembre), past the Post Office (Pl. F, 5), by the *Piazza del Municipio* (Pl. F, 6), *Piazza San Ferdinando* (Pl. E, 6; p. 324), Piazza del Plebiscito, Strada Santa Lucia (Pl. E, F, 7), Strada Chiatamone, Largo della Vittoria (Pl. D, 7), Riviera di Chiaia, Torretta (junction for Pozzuoli, No. 22), Mergellina, and by the Strada Nuova di Posilipo to *Posilipo*, stopping at the Villa Cappella (p. 343). — **2.** From Spirito Santo, as No. 1, to Posilipo, and thence to the *Capo di Posilipo*. — **3.** From Piazza Carlo III (Pl. H, 1, 2) by Corso Garibaldi, *Central Station*, Corso Umberto I, Piazza della Borsa, Via Ag. Depretis, *Piazza del Municipio*, and as in No. 1 to the Mergellina (p. 342) and *Villa Barbaia*. — **4.** From the Museum (Pl. E, F, 3; p. 329) by Piazza Cavour, *Central Station*, Castel del Carmine (Pl. H, 4; p. 325), along the quay, *Piazza del Municipio*, and as No. 1 to the Torretta. — **5.** From the Central Station, as No. 3, by Strada Chiatamone, and then by Piazza dei Martiri (Pl. D, E, 7) and Corso dei Mille to *Rione Amedeo* (Pl. B, 6, 7; Arco Mirelli). — **6.** From Piazza Dante (Pl. E, F, 4), past the *Museum* (Pl. E, F, 3), by the Via Salvator Rosa (Pl. E, 3), Piazza Salvator Rosa (Pl. D, E, 4), the whole *Corso Vittorio Emanuele*, stopping at Vico Cariati (Pl. E, 5, 6) and Rione Amedeo (Pl. C, 6, 7), to the Piazza di Piedigrotta (Pl. B, 7) and the *Torrelta* (Pl. B, 7; comp. Nos. 1, 4, and 22). — **7.** From Piazza Dante (Pl. E, F, 4), past the *Museum* (Pl. E, F, 3), by Via Salvator Rosa, Strada dell' Infrascata (Pl. D, 4), Antignano (Pl. B, C, 4), Corso Aless. Scarlatti (*Vomero*, Pl. C, 5), past the upper station of the Monte Santo cable-tram (Pl. D, 5), to a station near the entrance of *San Martino* (Pl. D, 5). — **8.** From Piazza Dante (Pl. E, F, 4), as No. 7 to Strada dell' Infrascata, and thence to *Strada Confalone* (Arenella). — **9.** From Piazza San Ferdinando by *Piazza del Municipio*, Via Ag. Depretis, Corso Umberto Primo, Piazza Nicola Amore, past the Cathedral (Pl. G, 3; p. 327), and by Strada delle Vergini to *Strada Fontanelle* (Pl. E, 2). — **10.** From Piazza San Ferdinando along the quay (Marina) and by Strada del Duomo to *Strada delle Vergini* (Pl. F, 3). — **11.** From Spirito Santo (Pl. E, 4; Piazza Sette Settembre), past the Post Office (Pl. F, 5), by Strada Gugl. Sanfelice and Corso Umberto Primo to the *Central Station* and *Rione del Vasto* (Pl. H, 3). — **12.** From the Museum (Pl. E, F, 3) by Piazza Cavour, Strada Foria, and past Tiro Provinciale (Pl. H, 1) to *Ollocalli*. — **14** (in summer only). From Spirito Santo (Pl. E, 4), as No. 1 to the *Pal. di Donn' Anna* (p. 342). — **15.** From Piazza San Ferdinando to the Campo Santo (Poggio Reale; p. 328). — **21.** From Porta Capuana (Pl. H, 3; p. 328) to the Campo Santo and thence to *Purgatorio*. — **22.** From the Torretta (Pl. B, 7; see No. 1) through the Grotta di

Posilipo, and by Fuorigrotta and Agnano, to *Bagnoli* and *Pozzuoli* (p. 346). — **23.** From the Torretta, as No. 22, to *Bagnoli* (p. 346). — **24.** From the Museum (Pl. E, F, 3), as No. 4, to the Castel del Carmine, and thence as No. 25 to *Portici*. — **25.** From Strada Municipio (Pl. F, 6) by *Piazza del Municipio*, Strada del Pilicro (Pl. F, G, 6, 5), Castel del Carmine (Pl. H, 4; p. 325), to the *Granili* (city-customs boundary; p. 354), and then by *San Giovanni a Teduccio* (p. 352; branch to Barra, see No. 28), Croce del Lagno (see No. 26), Largo Riccia (to Bellavista and Pugliano, see No. 27), to *Portici* (p. 354), and thence by Resina (p. 354; station at the entrance of the Herculaneum excavations) and La Favorita to *Torre del Greco* (p. 354). — **26.** From Strada Municipio, as No. 25, to Croce del Lagno, then to *San Giorgio a Cremano*. — **27.** From Strada Municipio, as No. 25, to Largo Riccia, and thence to *Bellavista* and *Santa Maria a Pugliano*, where Cook's Vesuvius railway begins (p. 352). — **28.** From Strada Municipio, as No. 25, to San Giovanni a Teduccio, and thence to *Barra* (p. 352). — Without numbers: From Strada Santa Teresa degli Scalzi (Pl. E, 3) to *Capodimonte* (Pl. E, F, 1), and thence to *Gugliano* or *Miano*. — From Porta Capuana (Pl. H, 3) to *Caivano*. — From Porta Capuana to *Aversa* (p. 196).

Cable Tramways *(Funicolari)* up the *Vomero* (Pl. C, 5; p. 340), every 10 or 15 min. during the day (fare 20 or 15 c.; down 15 or 10 c.) from the Parco Margherita (Pl. C, D, 6), with a station by the Hôtel Bristol in the *Corso Vitt. Emanuele*, and from Monte Santo (Pl. E, 4; near the station of the Cuma Railway), also with a station in the Corso Vittorio Emanuele. — **Lift** to the top of the Posilipo, from the middle of the *Grotta Nuova* to the *Strada Patrizi* (p. 341); up 15, down 10 c.

Boats. Row in the harbour, with one boatman, $1^1/_2$ fr, for the first, 1 fr. for each hour more. Precise bargain advisable. Boat to the ocean steamers, 1 fr.; to the Ischia, Sorrento, and Capri steamers 30 c.

Physicians. *Dr. Gairdner*, Pal. Fraia, Via Amedeo 128; *Dr. Hugh Gibbon*, Rione Amedeo 91; *Dr. Marcus Allen*, Via Chiatamone 23; *Dr. Malbranc*, Via Amedeo 45 (speaks English); *Dr. Graeser*, Via Amedeo 83 (speaks English); *Dr. Schneer*, Viale Principessa Elena 5; *Dr. Scotti*, of the Ospedale Internazionale (Pl. C, 6; 15, 10, or 6 fr. per day; speaks English). — Dentist: *Dr. W. E. Atkinson*, Strada Medina 61. — **Chemists.** *Anglo-American Pharmacy (J. Durst)*, Via Filangieri 51-53; *Kernot (English Pharmacy)*, Str. San Carlo 2; *Farmacia Internazionale*, Via Calabritto 4.

Booksellers. *Detken & Rocholl*, Piazza del Plebiscito; *G. Michaelsen*, Galleria Vittoria (Pl. E, 7) and Strada Chiatamone 2. — **Photographs.** *Giac. Brogi*, Piazza dei Martiri 62; *Alinari*, Via Calabritto 1c; *Sommer & Son*, Largo Vittoria; *Comp. Rotografica*, Strada S. Carlo 1; *Achille Mauri*, Via Roma 256; etc.

Neapolitan Wares. Ornaments in Coral, Lava (or rather calcareous tufa), and Tortoise-shell, Cameos, Jewellery, etc.: *Achille Squadrilli*, Largo Vittoria; *Rocco Morabito*, Piazza dei Martiri 36; *G. Melillo*, Piazza dei Martiri 54. Cameos also sold by *Stella*, Strada Dom. Morelli 9, particularly portraits in lava, coral, etc. — Copies of Antique Bronzes at *Sommer's* (see above; largest choice); also at the shops of *Brogi* and *Alinari* (see above), *J. Chiurazzi et Fils*, Via Calabritto 10 and Galleria Principe di Napoli 6, and *Sabatino de Angelis*, Galleria Vittoria (Pl. E, 7) and Galleria Principe di Napoli 21-25, more artistic, but dearer. (Narcissus 75-150 fr.; Dancing Faun 100-160 fr.; the green bronzes are cheaper than the bronze-coloured.) — Majolica, Imitations of Etruscan Vases, Terracotta Statuettes: *Ginori*, Prolonged Strada Santa Brigida 31, 32; *Mollica*, Strada Ponte della Maddalena 12; etc. — Wood Carvings from Sorrento: *Gargiulo*, Via Calabritto 5.

Tourist Agents. The well-known firm of *Thos. Cook & Son* (agent, M. Faerber), Galleria Vittoria (Pl. F, 7), arranges excursions in the environs of Naples; motor-car trips to Pompeii and back in one day, 2-3 pers. 125-150 fr.; to Cumae or Sorrento 150-175 fr., etc.; per hour 25 fr.

Goods Agents. *Thos. Cook & Son* (p. 320); *Elefante & Co.*, Piazza del Municipio 66-69; *Gondrand Fratelli*, Piazza Nic. Amore 12; *A. Fauconnet*, Piazza della Borsa 13; *American Express Co.*, Via Vittoria 27.

Post and Telegraph Office in the Pal. Gravina (Pl. F, 5; p. 326).

British Consul General, *E. Neville Rolfe*, Palazzo Bagnoli, Monte di Dio 4; Vice-Consul, *George Turner*. — **American Consul:** *C. S. Crowninshield*, Piazza del Municipio 4; Vice-Consul, *Homer M. Byington*.

English Churches. *Christ Church* ('Chiesa Inglese'; Pl. D, 7), in the Strada San Pasquale; service on Sun. at 11 a.m. and 3.15 p.m. — *Presbyterian Church* ('Chiesa Scozzese'), Vico Cappella Vecchia 2; service on Sun. at 11 a.m. and fortnightly at 6 p.m. — *American Church*, Viale Principessa Elena 15.

Theatres. *San Carlo* (p. 324), operas and ballet (15th Dec. to 15th Apr.). — *T. Mercadante* (p. 325), operas and dramas. — *T. Nuovo*, in a side-street of Via Roma, comic opera, comedies in dialect. — *T. Bellini*, Via Bellini (Pl. F, 4), entrance Via Conte di Ruvo; and others.

Street Scenes. — The noisy out-of-door life of the Neapolitans is picturesque and entertaining. They are a bright, gay, and lively people, but careless and easy-going to a degree. From morning to night the streets resound with the rattle of vehicles, the cracking of whips, the shouts of drivers, and the cries of vendors of edibles and other articles. Strangers are often besieged by swarms of hawkers and guides, and sometimes fall a prey to pickpockets. The most motley throng is seen in the Via Roma (p. 326), especially in the evening and after dark. At certain hours there is a rush of importunate *Giornalisti* or newsvendors, and late in the evening appear the lanterns of the *Mozzonari*, hunting for cigar-ends and other prizes. The side-streets near the harbour (Pl. F, G, 5) are crowded with open-air kitchens. Not seldom a funeral passes, escorted (as at Rome, Florence, etc.) by the fantastically garbed members of the brotherhood to which the deceased had belonged.

Sights. The city itself may be seen in three days. The mornings may be devoted to *Santa Chiara* (p. 327), *San Domenico* (p. 327), and the *Cathedral* (p. 327; best about noon); then the *Aquarium* (p. 323), and, twice at least, the *Museo Nazionale* (p. 329). In afternoons walk or drive on the *Strada Nuova di Posilipo* (p. 342) and the *Via Tasso* (p. 341). The finest points of view are *San Martino* (p. 340) and *Camaldoli* (p. 343). Evenings at the *Villa Nazionale* (p. 322) or the theatre. — The sight-seer should be well supplied with small change, which may be obtained from the money-changers who abound in the frequented quarters, but they should be on their guard against bad or obsolete coins (see p. ix).

Naples, Ital. *Napoli*, once the capital of the kingdom of Naples, now that of a province, the seat of an ancient university, of an archbishop, and of the 10th army-corps, with 547,500 inhab., is the most populous city in Italy. It extends for a length of $2^1/_2$-3 M. along the N. side of the bay of Naples, and rises in an amphitheatre on the slope of the surrounding hills. The site and the environs are among the most beautiful in the world. *Vedi Napoli e poi muori* ('see Naples, and then die') is an old saying which the citizens are fond of quoting. In buildings and monuments of historic and artistic interest Naples cannot vie with the towns of Central and Northern Italy, but the matchless treasures of Herculaneum and Pompeii preserved in the Museum amply compensate for this deficiency. The city itself, with its lofty balconied houses and narrow streets, largely replaced since the cholera epidemic of 1884 by broad thoroughfares and uniform buildings, is not very attractive.

The city is of Greek origin. It was founded by colonists from Kyme (p. 350) and named *Parthenope*. About B.C. 450 came immigrants from Greece, who founded the *Neapolis* (or new city), but after the Roman conquest, in B.C. 326, the distinction between the old and the new city disappears. The Greek language and customs survived till late in the imperial age, when Naples became a favourite residence of the Roman magnates. Lucullus had gardens on the Posilipo and the Pizzofalcone. Augustus frequently resided at Naples, and Virgil completed some of his most beautiful poetry here. After the storms of the barbarian migrations, the town was captured by Belisarius in 536, and again in 543 by Totila and his Goths, and was then annexed to the Exarchate (p. 108). The citizens, however, soon threw off the Byzantine supremacy, and under their doge or 'duca' maintained their independence until conquered in 1130 by the Norman Duke *Roger II.*, who was recognised by the pope as 'king of the two Sicilies'. Of this new kingdom Palermo was the capital, and continued to be so after the marriage of Emp. Henry VI. with the heiress of the last Norman king in 1194, when Lower Italy and Sicily thus fell under the sway of the *Hohenstaufen*. Their son, Emp. Frederick II., founded the university of Naples in 1224, and after the conquest of the kingdom by *Charles of Anjou* (1266) Naples became its capital. *Robert the Wise* (1309-43) invited Tuscan artists to Naples, *e. g.* the painters Giotto (p. 138) and Simone Martini (p. 176), besides architects and sculptors. In 1442 the last Angevin king was expelled by Alphonso I. of the Spanish house of *Aragon*, and when Charles VIII. of France attempted to recover the heritage of the Anjous he was defeated by the Spanish general Gonsalvo de Cordova on the Liris in 1503. Spanish viceroys, of whom *Don Pedro de Toledo* (1532-53) is the best known, now ruled the land down to 1707. During this period the Neapolitan realistic school of painting reached its prime, headed by *Polidoro Caravaggio* (1495-1543), the Spaniard *Gius. Ribera* (*lo Spagnoletto*, 1588-1656), the gifted landscape-painter *Salvator Rosa*, and the impressionist *Luca Giordano* (ca. 1632-1705). After the Spanish war of succession Naples fell to the house of *Hapsburg* in 1713, and after the Austrian war of succession to the *Bourbons* in 1743. During a whole century it was the scene of incessant revolts and disturbances, to which Garibaldi's triumph, the entry of the Piedmontese troops in 1860, and the annexation of the city to the kingdom of Italy at length happily put an end.

a. From the Villa Nazionale through the Old Town to the Museum.

The ***Villa Nazionale** (Pl. C, D, 7), generally called *La Villa*, a public garden laid out in 1780 and several times extended since, lies between the street called *Riviera di Chiaia*, on the N., and

the broad *Via Caracciolo* on the S., next the sea, and is a favourite afternoon and evening promenade. In the centre is the *Caffè di Napoli*, where a band plays on Sun., Tues., and Thurs., 2-4, or in summer 9-11 p. m. (chair 10 c.). The fashionable world hold their 'corso' in carriages on the Via Caracciolo, while the paths are thronged with walkers. Among the trees are placed numerous sculptures and monuments, including those of the philosopher Giambattista Vico (d. 1744), P. Colletta, the minister and historian (d. 1831), and Thalberg, the pianist (d. 1871 at Naples). Two little temples form memorials of Virgil (p. 342) and Tasso. Towards the E. entrance are a fountain by Geronimo d'Anria, brought from Santa Lucia (see below), and a large antique granite basin from Pæstum. Splendid view towards the Posilipo from the side next the sea.

The three white buildings in the middle of the Villa form the *Zoological Station* founded in 1874 by the German naturalist, *Dr. Anton Dohrn*, now supported by subsidies from the German and other governments. The central building contains the great ***Aquarium** (Pl. D, 7; entrance on the N. side, between the two E. buildings), the marine life exhibited in which is of unrivalled wealth and beauty. Adm. 2, on Sun. afternoon 1 fr.

At the W. end of the Villa lies the *Piazza Principe di Napoli*; farther on is the *Mergellina* (p. 342).

On the E. the Villa is adjoined by the Largo della Vittoria (Pl. D, 7), with a bronze statue of the statesman *Giov. Nicotera* (d. 1894). From this square we go to the left (N.) through the Via Calabritto, with its handsome shops, and cross the *Piazza de' Martiri*, where a column crowned with a Victory and flanked with four huge lions honours the patriots who fell in 1799, 1820, 1848, and 1860 in the revolts against the Bourbon rule. We may then follow the Via Santa Caterina and the Strada di Chiaia to the Piazza San Ferdinando, at the S. end of the Via Roma, see p. 324.

From the same square runs E., along the sea-side, the broad Via Partenope (Pl. E, 7). Parallel with it, at the foot of the *Pizzofalcone*, a spur of the hill of Sant' Elmo, covered with buildings and buttresses, lies the *Strada Chiatamone*, at the beginning of which, at the corner of the Via Vittoria, is the *Galleria Vittoria*, with its shops, winter-garden, etc. The rocky islet on the right, reached by an embankment and bridge, is crowned by the *Castello dell' Ovo*, erected by Frederick II. for the safe keeping of his treasures, restored in the 16th cent., and now a military prison. Close by is the pier of the Capri steamers (p. 369).

At the E. base of the Pizzofalcone runs the Strada Santa Lucia (Pl. E, F, 7), once a great centre of Neapolitan life. The harbour of that name was filled up in 1900. This new quarter is called *Rione Santa Lucia.*

We ascend to the left by the Strada Cesario Console, where we see the coal-magazines of the arsenal, on the right, and in front Castel Sant' Elmo rising above the town, to the Piazza del Plebiscito (Pl. E, 6). Here rise on the E. the Royal Palace, on the S. the *Commandant's Residence*, and on the N. the *Prefettura*, with shops on the groundfloor. In the centre is a grand fountain; towards the W. are equestrian statues of kings *Charles III.* and *Ferdinand IV.* of Naples, by Canova and Ant. Cali (1803).

The church of **San Francesco di Páola** (Pl. E, 6), the portico of which, borne by six columns, bounds the piazza on the W., was built in 1817-31 in imitation of the Roman Pantheon. In the interior (open till about noon) are superb marble columns, modern statues and pictures, and a high-altar inlaid with jasper and lapislazuli.

The **Palazzo Reale** (Pl. F, 6), or royal palace, designed by *Dom. Fontana* of Rome, was begun in 1600, and restored in 1837-41 after a fire. The façade is adorned with marble statues of eight Neapolitan rulers: Roger of Normandy, Emp. Frederick II., Charles I. of Anjou, Alphonso I., Charles V., Charles III. (Bourbon), Joachim Murat, and Victor Emmanuel.

Interior (open Sun. & Thurs. 11-4; porter, 25-50 c.). We enjoy a fine view of the harbour from the *Garden Terrace*, and next visit the *Chapel*, the *Grand Staircase* (1651), built entirely of white marble, with statues and reliefs; then a splendid *Dining Room*, and the *Throne Room*, noting several old and modern paintings and other works of art. — A permesso for the palace of Capodimonte (p. 339) may be obtained at the intendant's office here on Wed. and Sat. 11-12, gratis.

The N. side of the palace is connected with the large *Theatre of San Carlo* (Pl. F, 6). In the front garden a statue of Italia recalls the plebiscite of 21st Oct., 1860, which united the kingdom of Naples with the dominions of Victor Emmanuel (p. 322).

The adjacent small Piazza San Ferdinando (Pl. E, 6), in front of the church of that name, is the chief station of the tram and omnibus lines (p. 319), and also has a large cab-stand. To the left diverge the *Strada di Chiaia* (p. 322) and the *Via Roma*, the chief street in Naples (comp. p. 326), which leads almost straight to the Museum (omnibus every 5 min.; 10 c.).

From San Ferdinando we follow the Strada San Carlo (Pl. F, 6) to the N., passing between the Theatre of San Carlo and the S. entrance of the **Galleria Umberto Primo** (Pl. E, F, 6). This gallery or arcade, vying with that of Milan (p. 28), was built in 1887-90 from designs by Em. Rocco. By the palace-garden, on the right, are two *Horse Tamers*, presented by Emp. Nicholas I. of Russia. To the right, farther on, are the stalls of the coral-dealers.

The spacious Piazza del Municipio (Pl. F, 6) is adorned with an *Equestrian Statue of Victor Emmanuel II.*, by Franceschi. On the left rises the handsome **Municipio**, or town-hall, erected in 1819-25 for the government offices. In the gateway are statues of

the kings Roger and Frederick II. — Adjacent is the church of *San Giacomo degli Spagnuoli*, erected in 1540 by the viceroy Don Pedro de Toledo, and recently restored. We enter by a door on the right and ascend the steps. Behind the high-altar is the sumptuous monument of the founder, by Giov. da Nola.

On the N. side of the Piazza del Municipio begins the wide *Strada Medina*, in which we note the church of the *Incoronata* (Pl. F, 5), erected in 1352, with frescoes of the Sienese school, and farther up a statue of the composer *Mercadante* (d. 1870).

The **Castel Nuovo** (Pl. F, 6), on the S.E. side of the square, built in 1279-83 by Charles I. of Anjou, enlarged in the 15-18th cent., was long the residence of the Neapolitan kings and viceroys.

The entrance is on the N. side. Passing the sentry (adm. free), we turn to the right, then to the left, and after a few hundred paces reach the ***Triumphal Arch** which forms the gateway of the castle, erected in 1470 to commemorate the entry of Alphonso I. of Aragon (2nd June, 1442). It is richly adorned with sculptures and with a relief on the attica by *Pietro di Martino* of Milan, representing the scene, and was admirably restored in 1904. The bronze doors portraying the victories of Ferdinand I. are by *Guglielmo Monaco*, a French artist (after 1462).

Opposite the castle, to the N., passing the *Teatro Mercadante* (Pl. F, 6), the *Via Agostino Depretis* leads to the Piazza della Borsa (Pl. F, 5), with the new *Exchange* and an old fountain of Neptune. It is continued N.E. by the *Corso Umberto Primo (Rettifilo)*, a broad modern street. Here, on the left, rises the *University* (Pl. G, 5), which till lately occupied the old Jesuit college in the Strada dell Università (Pl. F, G, 4). Opposite, on the right, is the church of *San Pietro Martire* (Pl. G, 5), with a monument to the scholar and statesman *Ruggiero Bonghi* (d. 1895) in front of it.

The Piazza del Municipio is continued to the E. by the *Molo Angioino*, a pier 14 yds. in width, separating the *War Harbour* (right) from the *Mercantile Harbour* (left). At the end of it rises the lighthouse (*Faro;* Pl. G, 6), which may be ascended by an easy marble staircase of 142 steps (good survey of the city; fee 1 fr.).

The mercantile harbour is skirted by a handsome quay called the *Strada del Piliero*. To the right is the *Immacolatella Vecchia* (Pl. G, 5), with the custom-house, the harbour health-office, and the pier of the Sorrento, Capri, and Ischia steamers (pp. 369, 350). Farther on is the *Immacolatella Nuova* (Pl. G, H, 5), with the office of the harbour-authorities, where the ocean steamers anchor.

About $^1/_2$ M. N.E. of the Immacolatella Nuova rises the **Castel del Carmine** (Pl. H, 4), erected in 1484, forming the S.E. limit of the old town. The *Porta del Carmine*, on the W. side of the castle, leads to a small piazza, in which rises the church of **Santa Maria del Carmine** (Pl. H, 4; open in the morning and after 4.30 p. m.), with its lofty tower, the burial-place of Conradin, the last of the Hohenstaufen, to whom a statue, designed by Thorvaldsen, was erected in 1847 by Maximilian II. of Bavaria. Conradin, grandson of Emp. Frederick II., a youth of sixteen, having been defeated in his attempt to wrest the kingdom of his ancestors from Charles of Anjou, was executed in 1268 in the Piazza del Mer-

cato close by. His original tomb was behind the high-altar, where a stone with an inscription marks the spot. (Access to the right, through the sacristy; fee 25-30 c.)

To visit the church from the Castel Nuovo we may take tramway No. 4, and go on later by No. 4 or No. 24 direct to the Museum (p. 329).

The **Via Roma** (Pl. E, 6, 4), which leads N. from the Piazza S. Ferdinando (p. 324), long known as the *Toledo* after its builder Don Pedro de Toledo (p. 322), is the main artery of the traffic of Naples and presents a busy scene at all hours. Intersecting the city from S. to N. nearly in a straight line, it ascends to the Museo Nazionale, a distance of $1^1/_4$ M. On both sides extends a net-work of streets and lanes, some of which ascend to the left in steps to the Corso Vittorio Emanuele and Castel Sant' Elmo, while those to the right, the chief business streets, lead to the railway-station and the harbour.

About $^1/_3$ M. from the Piazza San Ferdinando the Via Roma expands into the Largo della Carità (Pl. E, 5), with a monument of *Carlo Poerio* (1803-67), the dauntless patriot whose imprisonment in 1849 inflamed the popular hatred of the Bourbon dynasty. Beyond the piazza a street to the right leads to Mte. Oliveto (see below); the Strada S. Trinità Maggiore, also to the right (see below), separates the *Pal. Maddaloni* (Pl. E, F, 5, 4) from the *Pal. d'Angri* (by Vanvitelli, 1773). To the left are streets leading to the *Monte Santo* piazza, the starting-point of the Vomero cable-tramway (p. 340) and the Cuma line (p. 345). Next in the Via Roma lies (on the right) the Piazza Dante (Pl. E, F, 4), with a statue of the poet and a building erected in 1757 in honour of Charles III. (now a college). To the left is the *Porta Alba*, of 1632, leading into the Strada de' Tribunali (p. 328). The Via Roma is now continued by the Salita del Museo, by which we ascend in 5 min. to the *Museum* (p. 329).

The side-street diverging to the right above the Largo della Carità leads to a small piazza and the church of —

Monte Oliveto (Pl. F, 5), or *Sant' Anna dei Lombardi*, begun in 1411, continued in the early-Renaissance style, and containing admirable sculptures. (Sacristan shows chapels; 25-50 c.)

Interior. I. Chapel (left). Relief of the Nativity, with the putti above, and Monument of Maria of Aragon (d. 1470), both by *Ant. Rossellino;* Crucifixion by *Giulio Mazzoni* of Piacenza. — The Old Sacristy (Cappella della Congregazione di San Carlo), to the right of the choir, contains intarsias by *Giov. da Verona.* — In the Choir, behind the high-altar, are the tombs of Alphonso II. and Guerello Origlia, by *Giov. da Nola.* — I. Chapel (right). Annunciation, relief by *Benedetto da Maiano.* — The Chapel of the Holy Sepulchre contains a strongly realistic group in terracotta by *Guido Mazzoni* (p. 98), Christ in the Sepulchre, surrounded by seven life-size kneeling figures, portraits of contemporaries of the artist.

Near this are a fountain with a bronze statue of Charles II., of 1663, and the *Pal. Gravina*, now the post-office (Pl. F, 5).

We now follow the Calata Santa Trinità to the Largo and Strada Santa Trinità Maggiore (Pl. F, 4), one of the busiest streets cross-

ing the Via Roma. Here, beyond the Jesuit church of *Gesù Nuovo* (1584), we pass through a gate on the right to the church of —

Santa Chiara (Pl. F, 4), founded in 1310, and richly but tastelessly restored in 1742-57. Its fine campanile and the Gothic monuments of Angevin kings are interesting.

At the back of the high-altar is the **Monument of Robert the Wise* (p. 322), 40 ft. in height. The king, garbed as a Franciscan, lies on a sarcophagus borne by saints, under a canopy with angels drawing aside the curtain; in a niche above he appears again, seated on his throne; at the top is the Madonna between SS. Francis and Clara. The inscription, 'Cernite Robertum regem virtute refertum' is ascribed to Petrarch. — In the adjacent N. Transept is the monument of Robert's granddaughter Maria, Empress of Constantinople, and by the wall to the left is the tomb of two daughters of the empress. By the left side-wall is the fine tomb of Paolina Ranieri, the devoted friend of Giacomo Leopardi, by *Car. Solari* (1878). — In the S. Transept, by the monument of Robert the Wise, is that of his son Charles (d. 1328) and the latter's wife. — The chapel to the right of the S. transept is the burial-place of the Bourbons. — Note also the fine frieze of the organ-loft, with its reliefs of the 14th cent. (scenes from the life of St. Catharine), on a dark ground, resembling cameos.

In the Strada Santa Trinità Maggiore we next reach the Largo San Domenico and the church of —

San Domenico Maggiore (Pl. F, 4; open 7-11), built in 1289 and restored several times (last in 1850-53). Side-entrance, opposite the obelisk with the saint's statue, and up the steps to the left.

The great families of Naples have their chapels here, some with beautiful Renaissance sculptures by *Giovanni da Nola* and *Domenico d'Auria*, such as the 7th chapel (right) from the entrance, the 4th and 8th chapels (left), and the S. transept. — The sacristy contains 45 coffins covered with velvet; ten contain the remains of princes of the house of Aragon. — In the adjacent monastery *Thomas Aquinas* (p. 316) lived in 1272, when professor of philosophy at the university.

The street is now continued by the Strada San Biagio dei Librai (Pl. G, 4). We follow it for 5 min. more, then, to the right, descend the Via del Duomo (Pl. G, 3, 4), a broad new street cut through the congested slums of the old town. On the right rises the *Pal. Cuomo* (Pl. G, 4), containing the *Museo Civico Filangieri*, a collection of weapons, majolica, porcelain, enamels, and a few pictures (open free, Nov.-June, Tues. and Sat. 9-3).

We now return and ascend the Via del Duomo to the chief entrance of the Cathedral. The side-entrance, in the adjacent Strada de' Tribunali, has a column in front of it recalling the aid rendered by St. Januarius during the eruption of Vesuvius in 1631.

The **Cathedral** (Pl. G, 3) of *San Gennáro* (St. Januarius), built in 1294-1323 in the French-Gothic style, has been restored and altered several times since the earthquake of 1456. The chief façade was modernized in the style of the cathedrals of Orvieto and Siena in 1877-1905, but the portal in the centre is of 1407.

Interior. Over the principal entrance are the monuments of (l.) Charles I. of Anjou (d. 1285), (r.) his grandson Charles Martel, King of Hungary, and Clementia, wife of the latter and daughter of Rudolph of Hapsburg.

— The Nave is decorated with frescoes of the 17th cent. The font is an antique basin of green basalt with Bacchic designs.

In the Right Aisle is (3rd) the ***Chapel of St. Januarius,** commonly called the *Cappella del Tesoro*, built in 1608-37 at a cost of a million ducats (about 225,000 *l.*). It contains seven altars, 42 columns of brocatello, paintings by *Domenichino*, a valuable treasury, and in the tabernacle of the chief-altar two vessels with the *Blood of St. Januarius*, Bishop of Benevento, who suffered matyrdom under Diocletian in 305 (comp. p. 348). The liquefaction of the blood, which, according to the legend, took place for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, takes place thrice annually on several successive days (beginning 1st Sat. in May, 19th Sept., and 16th Dec.). According as the liquefaction is rapid or slow, it is a good or evil omen for the year.

The tomb of the saint is in the richly-ornamented Confessio, built in 1497-1507 by Card. Oliviero Carafa, under the high-altar of the cathedral (descend the steps to the right).

The Transept contains monuments of the 14-15th cent.: (l.) those of Pope Innocent IV. (d. at Naples, 1254) and Andreas, King of Hungary (murdered by his queen Johanna I. at Aversa in 1345); also the tomb of Innocent XII. (d. 1696).

Left Aisle. In the chapel next the transept is an Assumption by an imitator of *Perugino*. Then, opposite the chapel of St. Januarius, is the entrance to the small basilica of **Santa Restituta,** which adjoins the N. side of the cathedral (fee, if closed, $^1/_4$-$^1/_2$ fr.), founded in the 7th and restored in the 17th cent. The antique Corinthian columns probably belonged to a temple of Apollo on the same site; ancient mosaics in the chapels of Santa Maria del Principio (last on the left) and San Giovanni in Fonte.

In the Strada de' Tribunali, W. of the cathedral, are the churches of *San Filippo Neri* (Pl. G, 3), built in 1592-1619; *San Paolo Maggiore* (Pl. F, 4), with a lofty flight of steps, on the site of a temple of Castor and Pollux, from the portico of which it retains two Corinthian columns and part of the architrave; *San Lorenzo* (Pl. G, 4), in the Gothic style, 1284, almost entirely rebuilt in the 16th cent., containing reliefs by Giov. da Nola on the high-altar and 14th cent. monuments of princes behind it.

At the E. end of this street is the **Castel Capuano** (Pl. G, 3), usually called *La Vicaria*, once the residence of the Hohenstaufen, later of the Angevin kings, and since 1540 seat of the law-courts. — Passing to the left of the castle, and leaving the Strada Carbonara (p. 329) and the domed church of *Santa Caterina a Formello* (1523) on the left, we soon reach the ***Porta Capuana** (Pl. H, 3), one of the finest existing Renaissance gateways, erected after 1485 for Ferdinand I. of Aragon from designs by *Giuliano da Maiano*. It was restored in 1535 for Charles V.'s entry into the city, and decorated with reliefs (above) by *Giovanni da Nola*.

Outside the Porta Capuana stretch the fertile *Paduli* (*i.e. paludi*, marshes), about 20 sq. M. in area, the kitchen-garden of Naples, which yields its produce all the year round. About $1^1/_4$ M. beyond the gate, tramway No. 15 (p. 319) ends at the foot of the hill called *Poggio Reale*, on the slope of which lies the ***Campo Santo Nuovo,** admirably laid out and affording a fine view. It contains numerous chapels of guilds and societies, each with two chambers: in the lower the bodies are buried for about 15 months, until parched (not decayed) by the action of the tufa

soil; the upper, to which they are then transferred, forms their final resting-place.

From the principal cemetery-gate we follow, to the right, the road from the Reclusorio (see below) to the park-like **Protestant Cemetery** *(Cimitéro Protestante)*, containing many English, American and German graves.

The Strada Carbonara (p. 328; tramways Nos. 4 and 24) leads in 8 min. from the Castel Capuano to the Strada Foria, passing, on the right, the church of —

San Giovanni a Carbonara (Pl. G, 3), begun in 1344 and enlarged early in the 15th cent., containing some good sculptures.

At the back of the high-altar is the fine Gothic *Monument of King Ladislaus* (d. 1414): above, the king on horseback; below, a sarcophagus with his recumbent figure, blessed by a bishop (an allusion to the removal of the ban under which Ladislaus lay at his death). — The chapel behind contains the monument of the Grand Seneschal *Ser Gianni Caracciolo* (murdered in 1432) and frescoes of the school of Giotto. — The chapel to the left of the high-altar, in the form of a round temple, built in 1516-57, contains statues and monuments of that period. — By the entrance to the sacristy is a statue of the Madonna (1571). On the same side, farther on, is a large altar like a chapel, with Renaissance sculptures of the 15th cent.

The Strada Foria leads to the right to the *Botanic Garden* and the spacious *Reclusorio* (Pl. G, H, 2, 1) or poor-house, and to the left past the park-like Piazza Cavour to the *Museum* (see below) and the *Via Roma* (p. 326). Facing the Museum on the S. is the *Galleria Principe di Napoli* (Pl. F, 3), built in 1876-82, a covered arcade or bazaar, little frequented.

b. The National Museum.

In the upper part of the town, in the N. prolongation of the Via Roma (p. 326), and to the W. of the Piazza Cavour ($1^1/_4$ M. from the Piazza San Ferdinando; omnibus thence, see p. 324; tramways Nos. 4, 6, 7, 8, 12, and 24), rises the —

****Museo Nazionale** (Pl. E, F, 3). Erected for barracks in 1586, the building was occupied after 1615 by the university, and since 1790 has been fitted up for the royal collections of antiquities and pictures, to which have been added the treasures excavated at Herculaneum, Pompeii, Stabiæ, and Cumæ. The museum is now one of the finest in the world; the antiquities and works of art from Pompeii and Herculaneum are unrivalled.

The Entrance is opposite the Galleria Principe di Napoli (see above). Admission (public holidays excepted, p. xx), 1 fr.; May-Oct. 9-3, Nov.-April 10-4; free on Sun. 9-1. Most of the officials speak a little French (no fee).

Ground Floor (*Pianterreno;* comp. the ground-plan, p. 334). From the entrance-gateway, where the ticket-office is on the right, adjoined by the cloak-room for sticks, umbrellas, etc. (10 c.), we pass into a large Vestibule, at the end of which are the stairs to the upper floors (p. 334). In the aisles of the vestibule are placed

the portrait and equestrian statues of the *Balbus Family,* from Herculaneum; in the middle, on the left, No. 6780, the *Puteolan Pedestal,* with figures representing 14 towns of Asia Minor, rebuilt by Emp. Tiberius after an earthquake; right, 6232. Honorary statue of the priestess *Eumachia* (p. 359). The first door on the right leads to the —

****Collection of Marble Sculptures,** which occupies the whole of the right wing of the groundfloor and half of the left wing.

Portico containing archaic sculptures *(Marmi arcaici).* On the right, 6556. Greek *Tombstone* of a man playing with his dog. In the centre: *6009, 6010. *Harmodius and Aristogeiton,* slayers of the tyrant Hipparchus, a replica of the group carved by Kritios and Nesiotes, B.C. 478, to replace the original work in the market-place of Athens (head of Aristogeiton belonged to some other statue); 6416. So-called *Farnese Gladiator,* a wounded warrior in a fainting condition; 6006. So-called group of *Orestes and Electra,* a work of the eclectic school of Pasiteles. On the right, 109,621. *Female head;* *6008. Statue of *Artemis hastening,* with traces of painting and gilding, from Pompeii.

We here enter the adjoining rooms with sculptures of the first bloom of Greek art (5th cent.). III. Room. On the right: *6322. *Bust of Athena,* probably after a work by Kephisodotos, father of Praxiteles; headless statue of a *Girl hastening.* By the window, *Aphrodite,* in a transparent robe, after a work of the time of Phidias. — IV. Room. On the right, *6005. *Hera Farnese,* the grandest head of a goddess in existence; 6011. *Doryphoros,* a mediocre replica of the famous bronze statue by Polycletus; 6164. *Head of Herakles,* also after Polycletus. — V. Room. *Mosaics. On the floor: Fettered lion among Cupids and Bacchanalian figures. Entrance-wall, towards the window: 9986. Actor trained by a poet; left and right, *Comedy-scenes (by Dioskurides of Samos, according to the inscription). Various animals. By the window on the left, 114,281. Doves; under the window, 9990. Nile animals. Then, 9991. Eros with wine-wreath and wine-jar riding on a lion; below, *9994. Garland with masks; parrots, wild cat with a partridge, fish. Below the fish-mosaic, on the central pier, 124, 545. Assembly of seven philosophers. Right wall: large fountain-niche; on the left, Marriage of Neptune and Amphitrite. — We return to the 3rd Room and thence enter —

VI. Room: Remains of a *Greek Temple from Lokri;* in the centre the two Dioscuri, who according to the legend assisted the Lokrians in their war against Kroton. — VII. Room. By the middle pier of the entrance-wall, *6727. *Orpheus and Eurydice with Hermes,* who conducts Eurydice (who had been delivered by Orpheus) back to the lower regions. The original of this famous relief dates almost back to the time of Phidias (later copies in the

Villa Albani at Rome and in the Louvre in Paris). By the wall to the right a beautiful *Head of Apollo*, after an early work by Phidias; 6024. *Athena Farnese*, after an original of the school of Phidias. — We return to the Portico of the archaic works, and pass through the small Room II, containing bearded *Hermae* and statues of a *Pugilist* (119,917) and a Wounded boy (6411), into the —

Portico of the Flora. On the right, *Bust of Jupiter Amon.* Opposite the entrance, 6360. *Statue of Æsculapius;* opposite, 6073. *Hermes.* In the centre, 5999. *Neoptolemos with the body of Astyanax.* (Continuation of the Portico, see p. 332.)

The adjoining rooms contain the sculptures of the second meridian of Greek art and of the 'Hellenistic' period. Middle Room. By the window, *6306. *Bust of the Bearded Bacchus*, after Praxiteles, on a fine Bacchic altar; above, on the wall, 6713. Relief of the so-called *Banchetto d'Icario*, the visit of Dionysos to a poet or actor who has won a prize at a festival of the god. Opposite, 6353. *Eros*, a replica of the Eros of Centocelle (p. 287). — To the right is the Second Room: Right, 6034. *Torso of Dionysos;* 6035. *Torso of Aphrodite*, the finest antique type of female beauty; *Torso of Ares*, after Lysippus. — In the passage is the *Farnese Herakles* (Ercole Farnese), found in 1540 in the Thermæ of Caracalla in Rome, a work, according to the inscription, by the Athenian Glykon, of the early empire, who has made an unpleasing colossal copy of a work by Lysippus. — In the Third Room we note 6670. Round *Puteal* (fountain-enclosure), with seven gods in relief; 6673. *Marble Vase* with relief: Hermes bringing the new-born Dionysos to the Nymphs to be brought up, by the Athenian Salpion. — In the adjoining small side-room are four statuettes, (left) 6014. *Dying Persian*, 6013. *Dead Giant*, 6015. *Wounded Gaul*, 6012. *Dead Amazon*, copies from the groups of statues dedicated by King Attalos I. of Pergamon to the Acropolis of Athens, which portrayed the battles of the gods against the Titans, that of the Athenians against the Persians at Marathon, and the victory of Attalos himself over the Gauls who invaded Mysia (B. C. 239; see also pp. 79, 217, 234, 285). — In the second side-room *(Veneri)*, in the centre, 6020. *Venus Kallipygos*, so called from the part of her figure she is looking at, found in the imperial palaces in Rome; to the right of the window, *Crouching Venus.*

Returning to the Middle Room, we proceed straight on into the Fourth Room: Left, 6017. *Venus of Capua* (named after the place where it was found), resembling the Venus of Milo in the Louvre, but inferior. Right, 6016. So-called *Adonis of Capua* (much restored); opposite, 6019. So-called *Psyche;* above it, 6682. *Peitho*, goddess of persuasion, trying to induce Helen to follow Paris (Alexandros), who with Eros stands before her, a Greek relief. — Fifth Room: Left, 6022. *Satyr* with young Dionysos; 6329. *Pan and*

Daphnis. — Last Room: *6002. *Farnese Bull* (Toro Farnese), a Roman copy of a work of the Rhodian sculptors *Apollonios* and *Tauriskos* (2nd cent. B.C.), found in 1546 in the Thermæ of Caracalla, now much restored: Amphion and Zethus, sons of Antiope, avenge the wrongs of their mother by binding Dirke to the horns of a wild bull; boldly conceived and full of life, though overladen and confused.

We now return to the Flora Colonnade (p. 331). Immediately to the right, in the middle, 6409. So-called *Farnese Flora,* probably a greatly enlarged copy of an Aphrodite, made during the Roman empire; head, arms, and feet modern. — Straight on is the *Egyptian Collection* (Collezione Egizia), which the hurried visitor will omit. Adjoining the Vestibule on the left is a suite of —

Five Rooms containing mutilated sculptures and architectural fragments. We note in the 1st Room, to the right of the window, a large fragment of a *Relief,* with a god sitting on the ground. In the 2nd Room, left of the entrance, 6354. Dancing *Dionysos;* by the right wall a relief: *Orestes* steals away from the altar of Apollo at Delphi; by the back-wall, fragment of a colossal *Giant.* — In the centre of the 3rd Room, 6672. *Trapezophorus* (table-support), with a centaur and Scylla; on the entrance-wall fine *Reliefs:* 6687. Comic scene, 6688. Carouse, 6716. Old shepherdess; opposite, 6679. Eleusinian initiation; also masks and round discs hung up in temples as votive offerings; by the exit-wall, *Satyr and Nymph.* — In the middle of the 4th Room, 6374. *Atlas* with the globe; by the walls *Sarcophagi* and decorative *Reliefs.* — In the 5th Room, by the back-wall, Statue of *Ferdinand IV.* of Naples, by *Canova.* — We return to the 3rd Room, and thence turn to the right into the adjoining —

Colonnade, containing coloured sculptures. Observe here a *Female Figure* in marmo bigio, a large *Statue of Apollo* in basalt, and *Kneeling Barbarians* as supports; on the walls late *Votive Reliefs.* — We pass through the Vestibule and the opposite door into the —

Portico Iconografico, containing Greek portrait-busts. On the right, 6156. Bust of the Spartan king *Archidamos* (III.?); 6149. Bust of a *Diadochus,* with fillet and small horns; 6155. Excellent bearded *Herma;* *6018. *Aeschines,* the opponent of Demosthenes; *6023. *Homer,* the finest of all the ideal heads of the poet; *6135. Bust of *Euripides;* 6415. Herma of *Socrates;* 6136. *Philosopher;* 6132. *General;* opposite, 6148. *Philetaerus,* founder of the Pergamenian dynasty. In the centre: 6239. Double herma of *Herodotus* and *Thucydides;* headless Greek *Portrait-statue.*

The adjoining Gallery of Inscriptions *(Raccolta Epigrafica),* at present under re-arrangement, contains over 2000 Latin inscriptions, others in dialect, on stone and bronze tablets, mural inscriptions from Pompeii, etc.

Next comes the Portico degli Imperatori; in the N. part are

other Greek sculptures; further on, Roman. Right, 6187, 6185, 6186. So-called *Seneca,* probably a Hellenistic poet. In the middle: **Herma of a Greek Philosopher,* perhaps the finest Greek portrait in existence. By the other wall nine *Roman Busts* of the early empire; then, 6079. *Marcus Aurelius;* 6081. *Lucius Verus;* 6031. *Antoninus Pius;* 6075. *Hadrian.* Beyond the passage, 6058. *Titus;* 6060. *Claudius;* 6046. *Caligula;* 6043, 6052. *Tiberius.* In the centre, 6029. *Seated Matron* (not Agrippina); 6033. *Caracalla;* 6030. *Antinous,* Hadrian's favourite.

Parallel with the Colonnade of the Emperors runs a suite of eight rooms containing Roman statues and busts, reliefs, and architectural fragments. 1st Room: Right of the entrance, 6169. Old man with large hook-nose. — 2nd Room: Five *Reliefs* from the Basilica Neptuni in Rome. Right of window on the right, two busts of *Hadrian.* Then, right, 6071. *Antoninus Pius;* 6072, 6095. Statues of *Trajan* and *Lucius Verus;* between these, 6032, 6076. Busts of *Plotina* and the elder *Faustina.* — 3rd Room: Architectural fragments. 6193. Beautiful bust of a girl resembling Tiberius.

The 4th Room contains the famous **Mosaic of the Battle of Alexander,* found at Pompeii in 1831 (p. 362): it portrays the Battle of Issus, at the moment when Alexander, whose helmet has fallen off, charges Darius with his cavalry, and transfixes a Persian magnate, whose wounded horse has fallen under him, and who is about to mount another held in readiness; the Persian monarch, dismayed at the sight, turns his chariot to flee. — In the centre, a colossal head of Cæsar (?) and two statues from the Macellum at Pompeii (p. 358).

5th Room: Two colossal heads of *Vespasian; Statue of an Emperor,* restored as Julius Cæsar. — 6th Room: Under glass, *Bust of Galba (?),* in silver. — 7th Room: Colossal bust of *Zeus,* bronze statues of *Apollo with the Bow* and *Artemis,* all three from Pompeii. — 8th Room: Relics from the Isis temple at Pompeii (p. 360). 4991. Herma of *C. Norbanus Sorex.*

The S. part of the Emperors' Colonnade, Rooms 1-5 beyond it, and the Hall parallel with these contain the ****Collection of Bronze Sculptures,** most of them from Herculaneum, a few only from Pompeii, the *patina* of the former being dark, that of the latter oxidized green. The profusion of these works, their admirable casting, and delicate chiselling testify to the high development of this branch of art in ancient times.

Entering the Emperors' Hall from the 8th Room just mentioned, we first notice, on the left, 110,663. Bronze bust of *L. Caecilius Jucundus*, a Pompeian banker; in the centre, turned towards the window, 126, 170. Hellenistic *Bronze Statuette*, recalling a figure of Hermes. — Straight on are the principal rooms in the S. front of the Museum. I. Room: Bronzes from Pompeii. On a table by the window, *5002. *Dancing Faun*, or rather *Satyr,* from

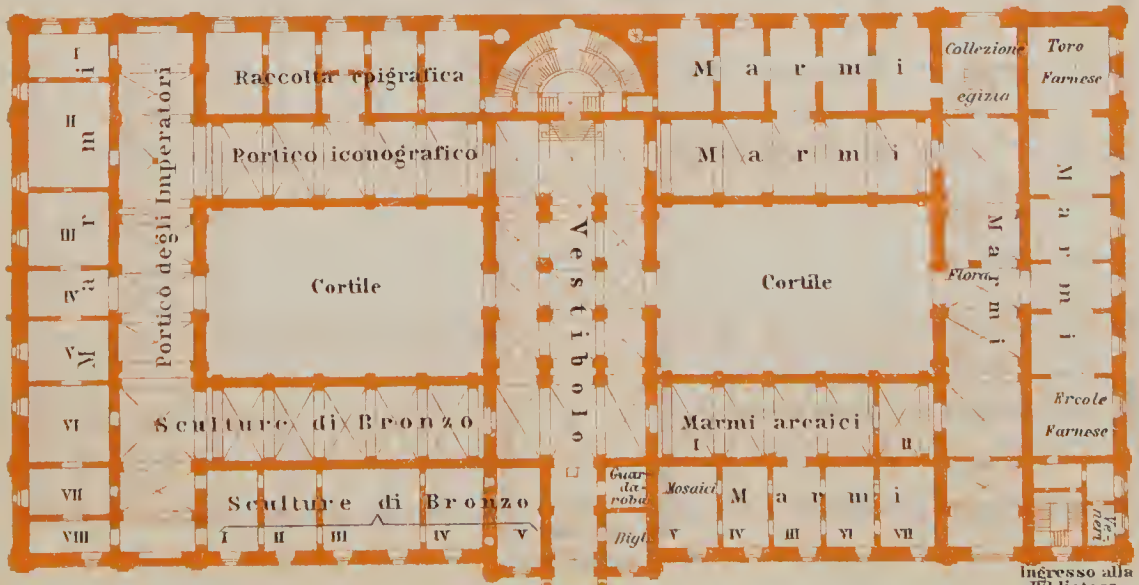
Pompeii (p. 362); 111,495. *Satyr with Wine-skin,* fountain-figure; 5001. *Silenus,* designed as vase-bearer, on a finely decorated pedestal. In the centre: *5003. So-called *Narcissus,* probably young Dionysos listening to distant music, a masterly work of the school of Praxiteles. By the walls, animals; on the right an Angler (fountain statuette). Above, in this and the next rooms, are placed portions of Pompeian walls. — II. Room: Bronzes from Pompeii. At the window: *5630. *Apollo playing on the Lyre,* archaic (early 5th cent.); 4997. *Goddess of Victory,* on a modern globe; 4998. *Statuette of Aphrodite;* on a column, 125,348. *Statuette of a Boy,* silver-plated (end of 5th cent.). — III. Room: Bronzes from Herculaneum. By the right window, 5608. Archaic *Head of a Youth.* Opposite the window, *5525. *Mercury reposing,* a beautiful type of elastic youth at a moment of relaxation; the elaborate rosettes on the soles are appropriate to the flying messenger of the gods. Between the entrances, left, 5633. Refined *Head of a boy,* 5614. *Head of an Ephebos,* Attic, both late 5th cent. Then, in the middle, 5594. *Head of Herakles,* with the victor's fillet; on a common pedestal, 5604, 5605, 5619-5921. *Dancing Women;* 5592. So-called *Berenice.* Between the two exits, left, 4885. Bust with a *Head of the Doryphoros,* 5610. *Head of an Ephebos,* both Attic. Opposite the left window, 5624. *Sleeping Satyr.* By the window, *5618. Head of a *Bearded Dionysos* (formerly called Plato). — IV. and V. Rooms: Bronzes from Herculaneum. In the centre of the 4th, 5628. *Drunken Satyr;* 5626, 5627. Two *Wrestlers* about to attack. — In the 5th, opposite the window, 5616. So-called *Seneca;* left, 5607. So-called *Archytas,* with curious head-dress; 5634. So-called *Scipio;* 5598. *Alexandrian Woman;* right, 4896. Excellent *Portrait of a Woman;* by the window, below, two dancing *Satyrs.* On the walls, *Frescoes from Boscoreale.*

We return to the Hall of the Emperors, and thence, to the right, enter the Hall of the bronze portrait-statues: 5595. *Augustus* as Jupiter; right, 5614. *Tiberius* or *Drusus;* left, 5593. *Claudius;* in the centre a *Horse* from Herculaneum.

We now ascend the stairs from the great Vestibule (p. 329) to the — Entresol *(Mezzanino),* where the Museum offices are on the left. To the right is the —

****Collection of Ancient Frescoes** *(Affreschi Pompeiani),* from Herculaneum, Pompeii, Stabiæ, etc. (comp. p. 357). Room I. On the walls: 9008. Herakles finding his infant son Telephos suckled by the hind; 9110. Achilles recognised in Scyros; 9105. Abduction of Briseïs from the tent of Achilles; 9112. Sacrifice of Iphigenia; 9109. Chyron teaching Achilles the lyre; 9559. Nuptials of Zeus and Hera; 9249. Mars and Venus; 9257. Punishment of Cupid; 109, 751. The palladium carried off from Troy; 9001, 111, 474.

MUSEO NAZIONALE.



PIANTERRENO.

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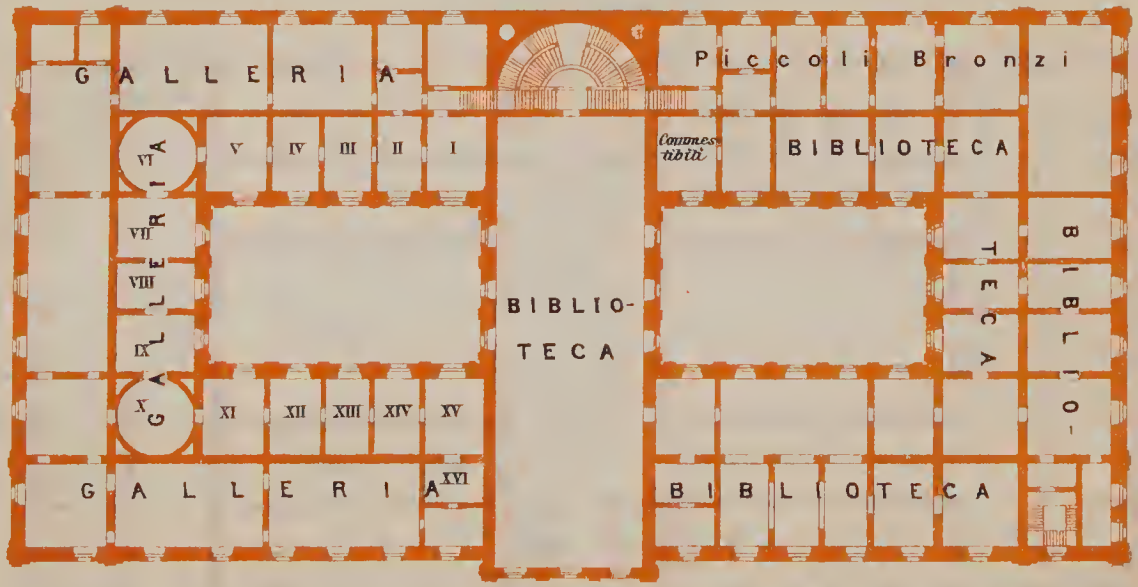
MUSEO NAZIONALE.



PRIMO PIANO.

Lithograph Anstalt von

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Hercules, the Centaur Nessus and Dejaneira; 9042. Chastisement of Dirke (see Farnese Bull, p. 332); 111, 473. Pan and Nymphs; 8980. Meleager and Atalanta; 9049. Theseus after the slaughter of the Minotaur. In the centre, six paintings on slabs of white marble: 9560. Lapithe and Centaur; 9561. Silenus and Nymphs; 9562. Leto and Niobe with three daughters; 9563. Tragic scene; 9564. Apobat (youth jumping off a chariot); 109, 370. Niobe. — Room II: 112, 282. Mars and Venus; 9111. Orestes and Pylades bound before Thoas; 8976. Medea before the murder of her children; 8992. Herakles and Omphale; 9286. Dionysos and Ariadne. — Room III: 9529. Hephæstos and Thetis with the arms of Achilles; 9231, 9236. The three Graces; 9556. Io and Argos; 8898. The three regions of the ancient world; 9026. Admetos and Alcestis receiving the oracle; under this, 9012. Little Hercules strangling the snakes; 8977. Medea and her children; 9248. Mars and Venus; 8998. Perseus and Andromeda. — Room IV: 9040. Pero with her father Kimon in prison; 9278. Dionysos and Ariadne; 8896, 8889. Phrixos and Helle. In the passage to the next room, 9180. 'Cupids for sale'. — Room V: In the centre, 8834. Girl plucking flowers. On the walls, 9295 *et seq.*, Bacchantes and Satyrs; 9133 *et seq.*, Male and female Centaurs; 9178 *et seq.*, Young genii; 9551. Zeus crowned by the goddess of victory; 9135. Satyr and mænad; 8859, 8870. Nereids; 9018. Paintress; 9019. Victorious actor; 9021. Concert; 9022. Toilet scene. In the passage to the next room, 9118-9121. Satyrs as rope-dancers. — Room VI: Landscapes; 9084. Girl with slate and pencil. In the centre, two small glass-cases with the latest finds.

Rooms VII-X, entered from the 4th, contain less important paintings. From the 7th a door leads into the cabinet of *Oggetti Osceni*, to which men only are admitted by special leave of the administration.

First Floor *(Primo Piano).* — We turn to the left from the staircase and enter the E. wing. Two rooms on the right contain carbonized articles of food *(comestibili)* and other objects from Pompeii, grain, cloth, paints, etc. The walls are hung with pictures from Pompeii of scenes from daily life. — We then cross the passage to the —

***Small Bronzes** *(Piccoli Bronzi)*, a collection of unrivalled completeness, in seven rooms, consisting of household utensils, plain and artistic, mostly from Pompeii, and affording an admirable insight into the domestic life of antiquity. I. Room. Opposite the window a statuette of Alexander the Great on horseback; Amazon riding. In the press on the left, statuettes of divinities. Opposite are mirrors, archaic figures, handles and decorations of utensils. On the back-wall, statuettes of animals. In the corners, candelabra. — II. Room. By the window a superb tripod; bronze pitchers. In the press on the right, statuettes of gods. In the left press, parts of implements in the form of busts; left, below, Tiberius; on the ca-

pital, Augustus; Diadochos with raised foot and short horns. — In the back-room, chests (for money, etc.) and iron anklets. — III. Room. By the window, fine early-Greek amphora; tripods with kettles. In the left press, lamps. Also superb vases and basins with relief-medallions and ornaments. — IV. Room. By the window, table-lamps, an altar, Dionysos on the panther. Beautiful vases. In the right stand in the centre, busts of Africa and Artemis; on the left, rings, chains, bracelets, mirrors, tesseræ (counters), dice (some in the form of vertebræ). — V. Room. Vessels, altars, candelabra, tripods, table-support, table and hanging lamps, sword, — VI. Room. Food and drink heaters of various forms. In the left press mathematical instruments, inkstands, slates and slate-pencils, musical instruments. By the back-wall, scales, weights, and measures. In the right press pans, bottles, curry-combs, medicine-chests, boxes, surgical instruments. — VII. Room. In the centre a large cork model of Pompeii. Right of the entrance: dishes, a sieve, ladles, hinges, etc.; then pots and jars. By the wall opposite the entrance, door-plates for knocking at. In the next press, iron implements for rustic or industrial purposes, pitchers, etc. Under the window, baths, charcoal-basins; in the tables, locks, artistic keys, buckles, chains, rings, sacrificial hooks, fish-hooks, needles, anchors. On the other side of the model: a bench, couch, table, iron fire-place, lead-vessels, bronze pitchers; in the three tables, small fragments, harness, spurs, chains, rings; in the glass-case, sieves. Above the presses are hung Flemish tapestries *(Arazzi)* of the 16th cent.

The other antique objects are on the Second Floor, to which a spiral staircase ascends from the 1st Room of the small bronzes (p. 335). As they are akin to the bronzes they should be visited before the picture-gallery.

The W. Wing of the First Floor is occupied by the —

Picture Gallery *(Pinacoteca)*, the re-arrangement of which is still incomplete. The most important pictures are here mentioned in the alphabetical order of the artists' names.

Neapolitan School (13th-18th cent.): *M. Caravaggio*, Judith and Holophernes; *Luca Giordano*, Pope Alexander II., Christ (after Dürer), Venus and Amor, etc.; *Neapolitan School* (15th cent.; so-called Jan van Eyck), St. Jerome extracting the thorn from the lion's paw; *Ribera*, St. Bruno, St. Jerome, St. Sebastian (1651); *Salv. Rosa*, The boy Jesus in the Temple; *Andrea (Sabbatini) da Salerno*, Miracles of St. Nicholas of Bari, Adoration of the Magi.

Tuscan School: *Sandro Botticelli*, Madonna, the Child held by two angels; *Angelo Bronzino*, Cav. Tibaldeo (?) and other portraits; *Lor. di Credi* (not Ghirlandaio), Madonna; *Raffaellino del Garbo*, Annunciation, Holy Family; *Dom. Ghirlandaio*, Madonna; *Masaccio*, Crucifixion (1426); *Masolino*, Foundation of the church of S. Maria della Neve and Assumption (ca. 1423); *And. del Sarto*, Copy of Raphael's portrait of Leo X., Pope Clement VII.; *Matteo*

da Siena, Slaughter of the Innocents; *Sodoma,* Resurrection; *G. A. Sogliani,* Holy Family.

Roman School: *Beccafumi,* Descent from the Cross; *Raph. Mengs,* Ferdinand IV.; *Perugino,* Madonna; *Seb. del Piombo,* Holy Family, Pope Clement VII. (sketch on slate), Pope Hadrian VI.; *Raphael,* Holy Family ('Madonna del divino Amore'), Card. Alex. Farnese (later Pope Paul III.), Madonna del Passeggio (copy), Madonna delle Grazie (studio-picture); *Sassoferrato,* Adoration of the Shepherds; *Marcello Venusti,* Copy of Michael Angelo's Last Judgment, before it was painted over.

Venetians: *Jac. Bassano,* Lady; *Giov. Bellini,* Transfiguration, Portrait of a man; *Bern. Belotto (Canaletto),* Twelve architectural pieces; *Lor. Lotto,* Madonna with Petrus Martyr, Card. Bern. Rossi; *Moretto,* Christ scourged; *Palma Vecchio,* Holy Family; **Titian,* Pope Paul III., admirably preserved (1543), Danae (painted in Rome, 1545), Philip II., Pope Paul III. Farnese with Cardinals Aless. and Ottav. Farnese (1545), Penitent Magdalene (a late work, 1567); *Alvise Vivarini,* Madonna (1485); *Bart. Vivarini,* Madonna enthroned (1469).

Lombards, Parmesans, Genoese: **Correggio,* Betrothal of St. Catharine to the infant Christ, so-called 'Zingarella' (gipsy) or 'Madonna del Coniglio' (rabbit; ca. 1520); *Garofalo,* St. Sebastian; *School of Leonardo da Vinci,* Christ and St. John, John the Baptist; *Bern. Luini,* Madonna; *Andr. Mantegna,* St. Euphemia (1454); *Parmigianino,* Lucretia, Holy Family, Madonna; *Cesare da Sesto,* Adoration of the Magi; *Bernardo Strozzi,* Capuchin.

Bolognese: *Ann. Caracci,* Madonna with St. Francis (on agate), Rinaldo and Armida; *Guercino,* Mary Magdalene, Repentant Peter; *Mazzolini,* God the Father; *Guido Reni,* Odysseus and Nausicaa.

Germans, Netherlanders: *Pieter Brueghel the Elder,* Parable of the seven blind men (1568), Infidelity of the world; *Jak. Cornelissen* of Amsterdam (not Dürer), Adoration of the Shepherds (1512); *Ant. van Dyck (?),* Portrait of a gentleman; *School of Van Dyck,* The Crucified; *Nic. Frumenti,* Two of the Magi with the features of King Robert of Naples and Duke Charles of Calabria; *Rembrandt (?),* Portrait of himself; *Velazquez,* The Drinkers (Los Borrachos), Pastel copy.

In the Picture Gallery are to be placed an antique *Colossal Horse's Head;* a bronze Canopy with scenes from the Passion, designed by *Michael Angelo;* a large Cabinet with carved reliefs from the life of St. Augustine, in which are to be arranged smaller mediæval and Renaissance works of art, ivory carvings, cut crystals, enamels, etc.; also the *Cassetta Farnese,* silver-gilt, with six finely cut gems (1540-47); a bronze bust of Dante. — There will also be Renaissance Objects *(Oggetti del Cinquecento),* including a collection of plaques; lastly the *Collection of Engravings,* with reduced copies

on the walls from the Pompeian mural paintings, showing the brilliant colours which faded soon after the discovery of the originals.

The First Floor also contains the **Library** *(Biblioteca Nazionale),* consisting of 380,000 printed volumes and 7874 MSS.

From the first room of the small bronzes, a winding staircase (p. 336) ascends the —

Second Floor, on which five rooms are occupied by other domestic utensils and ornaments. I. Room: On the walls, reliefs in stucco. In the cases, ivory carvings. In the wall-presses, vases, lamps, and figures in glazed pottery. — II. and III. Rooms: a splendid collection of **Glasses.** In the 2nd Room are also toilet-requisites; in the 3rd a beautifully-cut glass vase with white Cupids and foliage on a blue ground, from a Pompeian tomb; then, on the exit-wall, a plate with beautiful iridescent colouring, and a black basin with inlaid vine. — IV. Room: By the window, the famous **Tazza Farnese,* an onyx vase with reliefs: outside, a large Medusa head; inside, a group of seven persons. Also **Gold Ornaments:** a lamp, earrings, chains with pearls and precious stones; fibulæ, wall-pins, bullæ, bracelets, finger-rings. — V. Room: **Silver-Plate:** Vases, goblets, spoons; in particular, plate from the house of Melcager at Pompeii (p. 363), including goblets, medallions, inkstands, vases.

VI. Room. On the walls are paintings from the tombs of Ruvo, Gnatia, Capua, Pæstum (Samnite warriors welcomed home by women; head of Medusa). — Below is a **Collection of Weapons:** Greek and Etruscan weapons at the back; then, by the window, are Roman gladiators' weapons; among these, 5673. Helmet with the capture of Troy. — VII. Room: **Papyri:** rolls discovered in a carbonized state at Herculaneum in 1752, skilfully unrolled and rendered legible; being philosophic treatises on nature, music, rhetoric, etc. Also wooden tablets inscribed with bankers' receipts and payments. — Here and also in VIII. Room are **Gems** (*Gemme;* comp. p. xxxviii). Among the *Cameos* are: 16. Zeus in conflict with the Titans; 32. Head of Medusa; 44. Fine head of Augustus; 65. Part of the group of the Farnese bull. Among the *Intagli* (placed so as to be transparent): 209. Ajax and Cassandra; 213. Apollo and Marsyas; 392. Bacchante. — In this room is also the **Collection of Coins** *(Medagliere),* containing Greek, Roman, Byzantine, mediæval and modern coins, the dies of the Naples mint, and a numismatic library.

Rooms IX-XVI are devoted to the ****Collection of Vases,** one of the most extensive and important of the kind. In the 9th Room we observe in particular Attic black-figured vases (including three Panathenæan amphoræ), red-figured (with the Destruction of Troy and Battle of Amazons), and a Lekythos with reliefs. In the following rooms are Lower Italian vases, many of them large and beautiful; thus, in the 12th Room, the Funeral of Patroclus, in the 14th Orpheus in the nether regions; Bacchic sacrifice; in the 15th

the great Vase of Darius: Darius planning the conquest of Greece; above is Hellas, at whose side stand Athena and Zeus; beneath are the Persian provinces on which subsidies were levied for the war, with their names; in the 16th Room, the Death of Archemoros.

Adjoining the 9th Room is the **Santangelo Collection** of vases, terracottas, small bronzes, and coins. — From the 16th of the above rooms we may pass through a small side-room into the **Museo Cumano** (vases, bronzes, glasses, terracottas, etc.).

c. The Higher Quarters of the City.

Beyond the Museum the Strada Santa Teresa degli Scalzi (Pl. E, 3, 2; the first tramway without a number, p. 320), the continuation of the Via Roma (p. 326), gradually ascends. Opposite the N.W. corner of the Museum the Via Salvator Rosa (see below) diverges to the left. The main street (10 min.) crosses the *Ponte della Sanità*, spanning the lower quarter of La Sanità.

Descending to the left just beyond the viaduct, and then turning to the right, we follow the winding *Strada San Gennáro de' Poveri*, and soon reach the large hospice of that name (Pl. E, 1, 2). Beyond it are the ancient, but modernized church of *San Gennáro* and the entrance to the *Catacombs* of that name (adm. 1 fr., and a small fee to the porter of the hospice who opens them), which in point of architecture surpass the Roman catacombs.

The Strada Nuova di Capodimonte, as the street is now called, ascends to a round open space, the *Tondo di Capodimonte* (Pl. E, 1). The road takes a long bend to the left, and then divides (as also the tramway), the N. branch leading to Secondigliano, and the S. branch to the entrance of the park of Capodimonte. Walkers ascend the steps and at the top keep to the right. From the Tondo to the palace $^1/_3$ M. — Near the park-gates, on the right, lies the great reservoir of the *Acqua di Serino* (Pl. F, 1), a conduit 24 M. in length, constructed in 1885, which supplies the city with excellent water.

The royal **Palazzo di Capodimonte** (Pl. E, F, 1; 490 ft.; open Sun. & Thurs. 10-4, and the park by permesso till 5, see p. 324), high above the town, begun in 1738 and completed in 1839, contains a large collection of modern paintings and sculptures, porcelain from the old factory of Capodimonte, weapons, etc. The gardens (cabs not admitted) afford fine views, as from the large evergreen oak. Permessi are given up at the Bosco, an enclosed part of the garden (no fee). No admittance in April and May, the breeding-season of the pheasants.

Just above the Museum the Via Salvator Rosa (Pl. E, 3), to the left of the Via Roma (comp. above), ascends to the hill of Sant' Elmo (tramways Nos. 6 and 7, p. 319). From the Museum we may walk in 10 min. to the small *Piazza Salvator Rosa*, planted with palm-trees, whence the *Strada dell' Infrascata* leads to the right.

Here, straight on, begins the Corso Vittorio Emanuele (Pl. D, 4; E, 5; D, C, B, 6, 7; tramway No. 6, see p. 319), carried in windings and partly by viaduets round the hill of Sant' Elmo. It then skirts the slopes, and gradually descends to the Piazza di Piedigrotta and the Mergellina (p. 342), in full view of the city, the bay, and Mt. Vesuvius. (From the Piazza Salvator Rosa to Santa Maria di Piedigrotta, $2^1/_2$ M.) From the Corso Vitt. Emanuele a number of lanes descend, some by means of steps, to the lower part of the city; from the first third of the road they lead to the Via Roma, from the last third to the Riviera di Chiaia.

From the Corso Vittorio Emanuele two rather steep bridle-paths ascend to the Castle of Sant' Elmo and the Museo di San Martino: the *Pedimentina di San Martino* (Pl. E, D, 5; in $^1/_4$ hr.) and the *Salita del Petraio* (Pl. D, 6, 5; in $^1/_2$ hr.).

Most visitors ascend direct from the town. One route is from the Piazza Dante by Tramway No. 7 (p. 319) by the Via Salv. Rosa and Strada dell' Infraseata, and through the new *Vómero* quarter (Pl. C, D, 5), to the entrance of the Castle on the N.E. side. The other route is by one of the Cable Tramways (p. 320), one from *Monte Santo* (Pl. E, 4; p. 326), the other from the *Parco Margherita* (Pl. C, 6), each with a station in the Corso Vitt. Emanuele. The upper terminus of the former line is 7-8 min. from the entrance to the Castle, marked *Ingresso* in the Plan (turn to the left from the exit of the station), that of the other 12-15 min. (turn to the right).

The **Castel Sant' Elmo** (735 ft.; Pl. D, 5), founded in 1343, extended in the 16-17th cent., and fortified with huge walls and with passages hewn in the solid tufa rock, is now a military prison. The only accessible part is the outer enclosure, through which we descend to the E. to the suppressed Carthusian monastery of —

***San Martino** (Pl. D, 5), which is no less remarkable for beauty of situation than for the value of its contents. It was begun in 1325, but entirely rebuilt in the 17th cent. (Admission 10-4, 1 fr.; Sun. 9-1 free.) Visitors pressed for time will only glance at the church and the museum, and will hasten to the Belvedere.

Beyond the court, at the end of which is the ticket-office, we reach the small Monastery Court, with sarcophagi, inscriptions, marble coats-of-arms, etc. Here, to the left, is the entrance to the church. A corridor leads to the Coro dei Frati Conversi; we then pass through the Chapter House and the Audience Room to the choir of the —

Church, richly embellished with marble, and numerous paintings of the 17th and 18th cent. In the 'Tesoro', a room beyond the sacristy, is a Descent from the Cross, by *Ribera;* on the ceiling, Judith, by *Luca Giordano,* who is said to have painted it in 48 hours, when in his 72nd year.

We return to the court, and opposite the ticket-office go straight into a hall containing sculptures of the 15th-18th cent.; then to the right into the old Dispensary of the convent, with copies of frescoes and mosaics of the 4-15th cent. Room IV, to the left, contains pictures by Neapolitan masters of the 16-17th cent. for which there was no room in the Museo Nazionale. In the centre, the *State Barge* of Charles III. for excursions on the Bay. — The adjoining Room V contains genre and battle-

scenes. The *State Coach* in the centre used to figure in municipal festivals at Naples.

We return through the dispensary to the monastery-court, where a door on the right, in the middle of the wall, leads into a narrow corridor, with an open door on each side: to the left is the old Refectory (VII), containing models of Italian fortresses; to the right a *Presépe* (VIII): the Infant Christ and his mother, with the three Magi, and scenes of Neapolitan life, in a mountainous landscape, such as the Neapolitans, headed by the royal family, have for centuries been in the habit of erecting in the churches and houses at Christmas.

The corridor leads to the Cloisters, with 60 columns of white marble. — Here, on the right is the entrance to the chief part of the Museum (Rooms XI-XXI), containing artistic and historical curiosities, and also a collection of majolicas from Castelli in the Abruzzi, mostly 17th cent.

At the end of the right wing of the cloisters a door leads to the right through a corridor to the ***Belvedere,** a hexagonal room with two balconies commanding exquisite views of the city, the bay, Mt. Vesuvius, and the fertile country as far as Nola and the Apennines. — The 31st-49th Rooms contain views of Naples.

In the Corso Vittorio Emanuele are the hotels mentioned at p. 317. By the Hôtel Bristol is a station of the cable-tramway (pp. 320, 340). A little below it a street descends from the Corso to the lower town, past the small *Parco Margherita* (p. 310); farther on, a private road ascends to several villas belonging to *Conte G. Grifeo* (Bertolini's Palace Hotel, see p. 317). Below the Hôtel Britannique the *Via Tasso* diverges to the right (see below). — Lower down the Corso is the first station of the *Cuman Railway,* between two tunnels (Pl. B, 6; p. 345). — The Corso Vitt. Emanuele ends at the Piazza di Piedigrotta (see p. 342).

The Posilipo.

An excursion from the Corso Vitt. Emanuele up the *Via Tasso* to the top of the Posilipo, and back by the *Strada Nuova di Posilipo* (p. 342) to the Villa Nazionale, takes $1^1/_2$-2 hrs. by carriage (tariff *b*, p. 319; bargain advisable), or $3^1/_2$-4 hrs. on foot. Walkers save $1^1/_2$ hr. by taking the lift (p. 320) to the Strada Patrizi (see below), and returning by tram (p. 319; No. 1) from Capo di Posilipo or the Palazzo di Donn' Anna (p. 342). Best light early in the morning or late in the afternoon.

The hill which bounds Naples on the W., with its villages and villas, is called *Posilipo,* or *Posillipo,* after *Pausílypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards that of Augustus, and the name was gradually extended to the whole hill. It is best visited either from the Corso Vitt. Emanuele or from the Villa Nazionale.

The *Via Tasso (Pl. B, A, 6), starting from the Corso Vitt. Emanuele, gradually ascends the hill, affording delightful views of Naples, its bay, and Vesuvius. At the top of the hill ($1^1/_4$ M.) the road joins the *Strada Belvedere* (Pl. A, 6), coming from the Vomero (p. 340), and at first ascends, now called *Strada Patrizi,* skirting the long hill of Posilipo to the S. The road runs almost all the way between garden-walls, but at places affords most striking glimpses of the bays of Pozzuoli and Naples. At the point where ($^3/_4$ M.) the road

crosses the Posilipo grottoes (see below), which pierce the hill 470 ft. below, is (on the right) the upper end of the lift from the new grotto (p. 320; descent, and way back through the grotto to the Torretta. Pl. B, 7, in 15-20 min.), with view-terrace. Adjacent is the Ristor. Promessi Sposi. The road soon leads through the group of houses called *Porta di Posilipo,* and runs S.W., with views to the right, and later to the left also, past the village of *Santo Strato* on the right, to (2 M.) the *Strada Nuova di Posilipo* (see below), which we reach at its high-est point (3 M. from the junction of the Via Tasso), near the tramway terminus *Capo* (p. 343).

The *Piazza Principe di Napoli* (p. 323), at the W. end of the Villa Nazionale, is adjoined on the N.W. by the piazza of La Torretta (Pl. B, 7), tramway-station on lines 1, 2, 4, and 6 (p. 319), and also for the line to Pozzuoli (No. 22, p. 320). The *Mergellina* (see below) diverges here to the S.W.; the *Strada di Piedigrotta* leads W., straight to the hill of Posilipo.

The latter street (with trams Nos. 6 and 22) leads in 5 min. to the small Piazza di Piedigrotta, where the Corso Vitt. Emanuele diverges to the right (p. 341), and the church of *Santa Maria di Piedigrotta* rises on the left.

The road is continued by the **Grotta Nuova di Posilipo** (Pl. A, 7), a tunnel through the Posilipo bored in 1882-85, when the tramway was constructed, to replace the 'old grotto', and giving direct access to the W. environs. It is 800 yds. long (or with the cuttings 1000 yds.), 39 ft. high, and nearly as broad, and is always lighted with electricity. The noise of the carriages and trams is deafening. — In the middle is the lift to the Strada Patrizi (p. 341). At the W. end of the tunnel is the village of *Fuorigrotta* (p. 346).

The *Grotta Vecchia,* to which the old road diverges to the left of the approach to the new Grotto, originally a narrow passage of the time of Augustus, was enlarged in the 15th and 18th cent. Mediæval superstition attributed it to magic arts practised by Virgil. — An ancient columbarium on the hill to the left (adm. 1 fr., and fee) is shown as *Virgil's Tomb* (but comp. p. 323).

To the S.W. of La Torretta (see above) diverges the Strada di Mergellina (Pl. B, 7; trams Nos. 1 and 2), which soon crosses the Corso Vitt. Emanuele (p. 341) and leads into the Strada Nuova di Posilipo. The latter begins about $^1/_2$ M. from La Torretta, at a corner, near which, on a terrace to the right, is the little *Chiesa del Sannazáro,* containing the tomb of the poet Sannazaro (d. 1530).

The *Strada Nuova di Posilipo at first skirts the coast, and then gradually ascends round the S. slope of the hill, between numerous villas (the chief of which are marked on the map, p. 344). It commands exquisite views, especially by evening light, and should on no account be missed. About $^1/_2$ M. from the Chiesa del Sanna-

zaro, to the left, by the sea, are the picturesque ruins of the *Palazzo di Donn' Anna*, begun in the 17th cent. for Anna Caraffa, wife of the viceroy Duke of Medina, but never completed. (Trattorie, p. 318.) Close by is a Marine Hospital, in front of which rises a curious group of statues (St. Francis, Dante, Giotto, and Columbus). Farther on, by the *Villa Cappella*, is the *Posilipo* station of tramways Nos. 1 and 2 (p. 319). Beyond this, on the hill to the right, is the huge *Mausoleum Schilizzi*, in the Egyptian style.

About $1^1/_4$ M. from the Pal. di Donn' Anna, beyond a church on the right with a Madonna relief over its portal, a road descends to the left to the *Capo di Posilipo*. The main road ascends for $^1/_2$ M. more to the *Villa Thalberg*, near the *Capo* terminus of tram No. 2, where the Strada Patrizi diverges to the right (p. 342). It then leads through a deep cutting to a ($^1/_2$ M.) platform with the Ristorante della Rotonda, where we have a magnificent View towards Bagnoli, Camaldoli, Pozzuoli, Baia, and Ischia.

The road then descends on the W. side of the Posilipo, past the ($^1/_2$ M.) so-called *Grotto of Sejanus*, a tunnel resembling the old Grotta di Posilipo (uninteresting; 1 fr.). Fine views all the way, notably of the rocky island of *Nisida*. About $1^1/_4$ M. farther are the railway and the tramway station of *Bagnóli* (p. 346; about 5 M. in all from the Villa Nazionale).

Camaldoli.

An excursion to Camaldoli, for which clear weather is most desirable, there and back, takes $4^1/_2$ hrs. by carriage (one horse 6, two horses 9-10 fr.); on foot 5 hrs.; on donkey-back (2-$2^1/_2$ fr. and fee to attendant) a little less. The bridle-path cannot be mistaken if our directions are attended to (see also Plan, p. 316, and Map, p. 344). — Early morning or evening light is best for the view. The return-journey should not be too long delayed as the path is rough at places, and it is unpleasant to walk through the beggar-haunted suburbs of Naples after dusk.

The Road to Camaldoli starts from *Cangiani*, a group of houses outside the *Porta San Martino* (Pl. A, B, 2), the N.W. gate of the customs-wall ('Cinta Daziaria'). This point is reached from the Villa Nazionale by the Grotta di Posilipo and Fuorigrotta (p. 346), and up the road outside the customs-wall (comp. Pl. A, 5; carr. in 1-$1^1/_4$ hr.); or (rather shorter) from the Corso Vitt. Emanuele up the Via Tasso, then by the Strada di Belvedere, Antignano, the Archetiello (p. 344), and lastly by the road outside the wall. The drive from Cangiani to *Nazaret*, a hamlet $^1/_2$ M. to the N. of Camaldoli, takes $^1/_2$ hr. Here we alight, pass through the archway with a tablet bearing the name of the place (by the Trattoria Fracchiacconi), turn to the left farther on, follow the cart-road on the hillside, pass through a hollow, and then gradually ascend. The ground is covered with ashes and pumice-stone from the Phlegræan craters (p. 345). Bearing to the right, we reach the N. corner of the

monastery-wall in 1/4 hr., and, to the right, the entrance a little further. (Trattoria Bellavista, 5 min. this side the entrance.)

Walkers take the cable-tramway from the Pareo Margherita to the *Rione Vomero* (Pl. C, 5), which leads them to the village of *Antignano* (Pl. C, 4), or they may go direct by tram No. 7 (p. 319) to the Strada San Gennaro at the entrance to the village. We then follow the main street to the custom-house (Dazio Consumo), called *l'Archetiello* after an old gateway-arch (Pl. B, 4). About 200 paces farther on, the bridle-path diverges to the left a little on this side of the 'Villa Cureio', leads past a group of houses, and under a viaduct, and enters a hollow (to which point the Plan of Naples extends: A, 3). The path runs between bushes and pines. (The path diverging to the left under an archway, 6 min. farther on, must be avoided.) After 20 min., by two semi-detached houses, the path turns to the left towards the (4 min.) farm-buildings, and passes through the yard-gate, beyond which it ascends sharp to the right, to the 'Trattoria dell' Universo' (view of Sant' Elmo, Naples, Vesuvius, and the bay). After 7 min., where the path descends slightly, a path ascends to the right to Nazaret, while ours descends to the left and skirts a gorge, through which we have a fine view of Capri. In 3 min. more we pass a path turning sharp to the left, and in 7 min. another diverging to the right to Nazaret and a forest-path on the left, while the main path to Camaldoli goes straight on, ascending at first. Where the path divides, 5 min. farther, we ascend straight on, and in 1/4 hr. more pass through an open archway. The path then skirts the monastery-wall and rounds the N.W. corner, where it is joined by the path from Nazaret (see p. 343). The path to the point of view outside the monastery (see below) diverges here to the right. We reach the entrance to the monastery in 5 min. more. Visitors ring; guide unnecessary.

* **Camaldoli,** a Camaldulensian monastery founded in 1585, suppressed in 1863, now in private hands, is still inhabited by several monks (ladies not admitted). It stands on the E. point of a circuit of hills (1500 ft.) enclosing the Phlegræan plain on the N., and commands one of the most magnificent views in all Italy, best seen from the garden, straight before us. It embraces the bays of Naples, Pozzuoli, and Gaeta, the widely-extended city (mostly concealed by Sant' Elmo) with its environs, the bed of the lake of Agnano, the craters of Solfatara, Astroni, Campiglione, Cigliano, and Fossa Lupara, besides the crater-like formations of the Piano di Quarto, and, near Pianura, the headlands of Posilipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. To the S. the view is bounded by Capri and the Punta di Campanella (p. 368). We note also the little towns of Massa, Sorrento, and Castellammare, the Monte Sant' Angelo (p. 366), the smoking cone of Vesuvius, and the luxuriant plain

Geograph. Anstalt von Wagner & Debes Leipzig

Lithogr. v. Busch & Werner

at its base. To the W. stretches the sea, with the Ponza Islands. (The monks expect $^1/_4$-$^1/_2$ fr. for one, or 1 fr. for several persons.)

Parties with ladies (p. 344) reach a scarcely inferior point by the path descending to the right, between the N.W. corner of the monastery-wall and the entrance, and leading along the slope below the wall to a (8 min.) gate (marked *Veduta Pagliana*; 20 c. each person).

34. Remoter Environs of Naples.

Pozzuoli, Baia, Capo Miseno, Pompeii, and Vesuvius take a day each. Or we may give up our rooms at Naples, leaving heavy luggage behind, and start unfettered. It is best to travel as one of a party, by whom fares, fees, and other expenses are shared, while better terms are obtained at hotels (R., B., & D., with A., 6-10 fr.). — SMALL CHANGE will be much in demand (comp. p. 343). Those who know Italian and are prepared to face the importunate guides, drivers, and beggars will easily make their way with the aid of the Handbook, but they will save trouble by bringing a guide from Naples.

Seven to ten days may be spent thus: —

Pozzuoli, Baia, Capo Miseno	1	day
Ischia (*Casamicciola, Epoméo;* p. 351)	$1^1/_2$	,,
Ascent of Mt. Vesuvius (p. 352)	1	,,
Pompeii (p. 354)	$^1/_2$-1	,,
Castellammare (p. 366), *Sorrento* (p. 367), *Capri* (p. 369)	2-3	,,
Cava, Paestum, Salerno, Amalfi (*pp.* 375, 376, *et seq.*)	2-3	,,
In all:	8-10	days.

a. Pozzuoli, Baia, Capo Miseno.

The *Phlegraean Plain*, a district to the W. of Naples, has from time immemorial been a scene of volcanic activity. The last great change in its surface took place in the 16th cent., when the Monte Nuovo (p. 348) was formed; but hot steam and water still rise through the tufa rock. This region is also historically interesting. It was here that Hellenic culture first gained a footing in Italy, and that the poems of Homer and Virgil cast their spell. Here, too, East met West in busy traffic, and here, under the Roman empire, sprang up palatial villas of which traces still exist. Islands and headlands, bays and lakes, presided over by the majestic Vesuvius, form the characteristic features of this matchless scenery.

RAILWAY. The *Ferrovia Cumana* (13 trains daily to Pozzuoli, 8 of which go on to Torregaveta) starts from the *Largo Monte Santo*, to the W. of Via Roma (p. 326), and passes under the Castel Sant' Elmo by a tunnel, $1^1/_2$ M. long, to the (2 M.) *Corso Vitt. Emanuele* station (p. 341), the most convenient for many travellers (omnibus from Piazza San Ferdinando, see p. 324). Another tunnel. $2^1/_2$ M. *Fuorigrotta;* 5 M. *Bagnoli* (p. 346); $7^1/_2$ M. *Pozzuoli* (p. 346); $8^1/_2$ M. *Arco Felice* (p. 348); 10 M. *Lago Lucrino* (p. 348); $10^1/_2$ M. *Baia* (p. 349); 11 M. *Cuma-Fusaro* (p. 350); 12 M. *Torregaveta* (p. 350). Fares from Largo Monte Santo to Pozzuoli 1 fr. 5, 70, 45 c., return 1 fr. 25, 85, 55 c.; to Baia, 1 fr. 60, 1 fr. 5, 70 c., return 2 fr. 60, 1 fr. 75, 1 fr. 15 c.; to Cuma-Fusaro 1 fr. 75, 1 fr. 15, 75 c., return 2 fr. 70, 1 fr. 80, 1 fr. 20 c. Return-ticket for ten days, allowing five breaks, 1st class 3 fr. 15, 2nd cl. 2 fr. 10 c.; ticket for dinner at Lucrino, Baia, or the Lago Fusaro 3 fr.

ELECTRIC TRAMWAY from *La Torretta* (Pl. B, 7; p. 341), where tramways Nos. 1, 2, and 4 have stations, to *Pozzuoli*, see p. 319, No. 22. Inter-

mediate stations: *Fuorigrotta*, *Pilastri*, *Agnano*, *Bagnoli*, *La Pietra*, *Subveni Homini*, and *Prime Case*.

Plan. Start early by the Ferrovia Cumana for *Pozzuoli*; visit Serapeum and Amphitheatre (1½ hr.); then to *Baia*. Thence walk or drive to *Capo Miseno*, and to the *Lago del Fusaro* (on foot 5-6 hrs. incl. halt; carr. 2½-3 hrs.). Return by train. — At the Monte Santo and Corso Vitt. Emanuele stations are sold tickets of the 'Servizio cumulativ avec les voitures publiques de Pouzzoles', which include railway-fare and carriage from Pozzuoli station to visit the sights of Pozzuoli, also to Baia, Capo Miseno, Cuma, etc.: one pers. 1st class 7 fr. 15 (to Baia 7 fr. 95), 2nd cl. 6 fr. 45 (7 fr.); two pers. 9 fr. 30 (10 fr. 90), 7 fr. 90 (9 fr.); three pers. 11 fr. 45 (13 fr. 85), 9 fr. 35 (11 fr.). The Capostazione at Pozzuoli allots carriages, and also procures guides (5 fr. per day). As the restaurants are poor and dear, it is a good plan to bring luncheon from Naples.

The village of *Fuorigrotta* lies at the exit from the Grotta di Posilipo (p. 342). The tram-cars stop in the piazza, by the church, adjoining which, on the right, is the Via Giac. Leopardi, leading in 5 min. to the railway-station (to the right along the railway).

The tramway next passes *Pilastri* and *Agnano*; the latter is also the station of the Cuman railway for the *Lago d' Agnano*, now drained. On its S. bank (½ M.) is the Grotta del Cane ('Dog Grotto'), which is filled with carbonic acid gas.

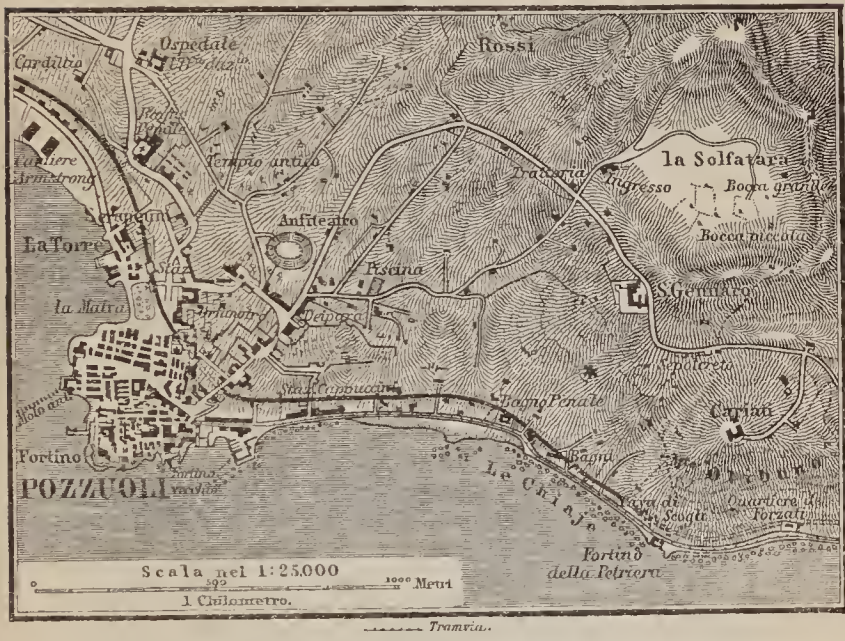
Bagnóli, a rail and tram station, a small watering-place with hot salt and sulphur springs, lies at the junction of the road to the Grotto of Posilipo and the Strada Nuova di Posilipo (p. 342).

From Bagnoli the road and railway skirt the coast. Three tunnels carry the railway through hills of volcanic tufa which abut on the sea, and through the intervening trachyte mass of the Monte Olibano. The last tram-station is *Prime Case*, before Pozzuoli to the E.; the cars then pass through a short tunnel and stop near the Piazza Vitt. Emanuele. The railway also has a station, *Cappuccini*, to the E., and then passes through a tunnel under the town to the principal station on the N. side.

Pozzuóli. — Restaurants. The *Ristor. dei Cappucini*, in an old Capuchin monastery by the sea, at the E. entrance to the town, and the *Caffè Nuovo Tramways*, at the tram terminus, are alone tolerable. — Guide to the Solfatara, the Amphitheatre, and the Serapeum 1½ fr.; donkey 1½ fr.

The best plan is to alight at the tramway or the railway station to the E. of the town, and to follow the route indicated below (1¾-2 hrs., incl. stops). — Those who alight at the chief railway station (Ferrovia Cumana) go first to the *Serapeum* (comp. p. 348), return by the Serapis lane, cross the railway, and keep to the right as far as the high-road leading up the hill. Thence we either cross the high-road, and, after 120 paces, ascend by the paved Strada Mandra to the left, opposite a foot bridge across the railway, and by the Via Carlo Rosini, to the piazza in front of the Deipara (p. 347), whence the 'Via Anfiteatro' leads to the left to the *Amphitheatre* (10-12 min. from the Serapeum); or ascend the high-road to the left as far as the Uffizio Daziario, there turn sharp to the right on the hill, and soon reach the Amphitheatre (25 min. from the Serapeum). From the Amphitheatre we go on as indicated on p. 347, ascend (left) to the *Solfatara* (there and back 1 hr.), and descend to the E. end of the town (2 hrs. in all).

Pozzuoli, a town with 17,000 inhab., on the slope of a tufa hill (116 ft.) jutting out into the sea, was founded in the 6th cent. B.C. by the Greeks and named *Dikaearchia*. After the Punic wars it was taken by the Romans, and in B.C. 194 became the colony of *Puteoli*.



It was afterwards the chief commercial city in Italy, trafficking largely with Egypt and the East. St. Paul on his journey to Rome, A.D. 62, spent seven days here (Acts, xxviii). Fragments of the ancient quay, the so-called *Ponte di Caligola*, are now built into the *Mole*. The cathedral of *San Proculo* stands on the foundations of a temple of Augustus, six columns of which are seen outside.

From the tramway or the railway station to the E. of the town (see p. 345) we follow the high-road to the W. for 4 min., and then ascend to the right by the winding inner road (while that in the middle leads to the cathedral and the harbour) to the Via Carlo Rosini, which after $^1/_4$ M. opens into an oblong piazza. At the E. (right) end of it is are the *Orfanotrófio Carlo Rosini*, for orphan-girls, and the little church of the *Deipara*. The road to the left leads to the Amphitheatre (p. 347); the road straight on goes to the ($^3/_4$ M.) entrance to the Solfatara (adm. 1 fr.; guide unnecessary).

The **Solfatara**, a half-extinct volcano, of which the only recorded eruption dates from 1198, is an oblong space enclosed by tufa hills,

where numerous fissures ('fumaróli') emit vapours and sulphureous gases. The ground sounds hollow. Those who have seen Vesuvius may, however, omit the Solfatara.

Just before we reach the Solfatara a road to the right diverges to the Capuchin monastery of *San Gennaro*, above which is a superb point of view.

We return to the piazza of the Deipara and follow the Via Carlo Rosini N.W. to the bifurcation, whence the Via Anfiteatro to the right leads in 3 min. to the —

Amphitheatre (1 fr.; Sun. free), the best preserved and most interesting of all the ruins of Pozzuoli. It consists externally of three stories formed by rows of arches, around which ran a colonnade. The two chief entrances were adorned with triple colonnades. The axes measure 160 by 128 yds., the arena 79 by 46 yds. The imperial seat had Corinthian columns of black marble. The subterranean passages and chambers for the gladiators, wild beasts, etc., have been excavated. By means of a water-conduit (left of the E. entrance) the arena could be laid under water for naval combats, the outlet being in the main passage. Under Diocletian St. Januarius and his companions, as an inscription on his chapel states, were thrown to the wild beasts here in vain, before being put to death near the Solfatara.

From the Amphitheatre we may either return to the bifurcation mentioned above, descend the paved Strada Mandra to the right, near its end turn to the right, and cross the high-road (see below); or we may turn to the right and walk along the hill to the N.W., enjoying a fine view of the bay, to (10 min.) the Uffizio Daziario, then, sharp to the left, descend the high-road to (8 min.) the junction of the Strada Mandra. We now go to the right, and (4 min.) cross the railway to the left, to the Serapis lane.

The so-called **Serapeum,** an ancient market-hall (macellum; see p. 358), or bath, consisted of a square court, enclosed by 48 massive marble and granite columns, with 36 small chambers adjoining. The portico rested on 6 Corinthian columns, three of which remain, once bearing a rich frieze. In the centre of the court stood a round building, enclosed by a peristyle of 16 Corinthian columns of giallo antico.

The central parts of the columns have been bored by shell-fish *(lithodomus lithophagus)*, whence it has been assumed that this region was once submerged in the sea.

The Railway to Cumæ, beyond a short tunnel, passes the *Stabilimento Armstrong,* cannon and armour-plate works belonging to the well-known firm. Fine view of Pozzuoli, looking back, to the left. — $1^1/_4$ M. (from Pozzuoli) *Arco Felice* (p. 350). The train skirts the base of *Monte Nuovo* (455 ft.), a volcanic hill, upheaved in 1538.

$2^1/_2$ M. *Lucrino,* at the E. end of the Lago *Lucrino,* a lake famed for its oysters in ancient times, and separated from the sea

by a narrow strip of land. About $^1/_2$ M. to the N. is the *Lacus Avernus*, regarded by the ancients as the entrance to the infernal regions. Augustus connected it with the sea by a canal and made it a naval harbour, but the whole face of this region was altered by the upheaval of the Monte Nuovo.

The railway runs by the side of the road along the strip of land by the sea, and pierces the *Punta dell' Epitaffio*, which the road rounds. To the right, before a tunnel, lie the *Bagni di Nerone*, a long passage in the rock, at the end of which rise warm springs. Beyond a second short tunnel, to the right, is the so-called Temple of Diana (see below); on the left, $^1/_2$ M. from the Lacus Lucrinus and 3 M. from Pozzuoli, the station of —

Baia. — Restaurant (comp. p. 346): *Vittoria*, near the station.

Carriages (one-horse, for 3 pers.) meet the trains: to Miseno and the Lago del Fusaro, including halt at the Piscina Mirabilis and at Cape Miseno, which is ascended on foot, about 6 fr. (bargain necessary). — Walkers take 6 hrs., there and back.

Baia, the ancient *Baiae*, on the bay of that name, with its charming view, was the most brilliant Roman watering-place of late-republican and imperial times. Of the grand baths and villas, whose foundations often projected far into the sea, a few desolate relics alone remain. The chief of these are three edifices wrongly named temples.

First, in a vineyard, opposite to the station, from which it is seen sufficiently well, rises a huge octagonal building, with round interior and half-preserved dome, styled a *Temple of Diana*.

To the right from the station, 150 paces bring us to the entrance (right) of a vineyard containing a large round building, with a vaulted roof, open in the centre, the so-called *Temple of Mercury*. Remarkable echo in the interior (fee 30-50 c.; tarantella-dancers, 50 c.).

About 100 paces farther the high-road passes the so-called *Temple of Venus*, an octagon with vaulted roof; it then skirts the bay, with its few modern villas, and ascends past several columbaria to the *Castle of Baia*, erected in the 16th cent.

About 2 M. beyond Baia we reach the village of *Bacoli*, built into an antique villa. Farther on, near the *Mare Morto*, a bay now sanded up, which once formed the inner basin of the war-harbour of Misenum planned by Augustus, the road forks: the branch to the right leads to Miniscola (p. 350), that to the left straight to Miseno.

From the latter road, 60 paces from the fork, a footpath ascends to the left, turning to the right at the top, to (5 min.) the entrance of the **Piscina Mirabilis**, an admirably-preserved reservoir, 233 by 86 ft., with a vaulted roof borne by 48 massive pillars (key at the yellow Villa Greco; 30 c.). — On the hill, in 7 min. more, we reach a cottage, the roof of which affords a beautiful view, though inferior to the panorama from Capo Miseno.

Crossing the narrow channel between the Mare Morto and the

harbour of Miseno, and passing an old powder-mill, the road leads to (3/4 M.) the village of *Miseno*, where carriages stop.

The ascent of the **Capo Miseno** (302 ft.), a conspicuous crater rising from the sea, resembling a huge tumulus (which Virgil makes the burial-place of Misenus, the trumpeter of Æneas), takes 1-1 1/4 hr. from the village and back. (Rather tiring for ladies. Any boy will show the way to the top, 'in coppa', for 40-50 c.) Beyond the church we ascend to the right and follow the main road nearly to the farm, then to the right again, and by a steep path through vineyards to the summit. The *View (fee 20 c.), one of the most beautiful in this region, embraces the bays of Naples and Gaéta and the hills enclosing them. We stand here in the midst of a curious and picturesque medley of straits, peninsulas, bays, lakes, and headlands.

We return to the point where the road forks and follow the road on the N. side of the Mare Morto. Where (1/2 M.) the road again forks, we go to the right, between the *Monte di Procida*, a vine-clad tufa hill, famed for its wine and strewn with fragments of ancient villas, and the *Monte de' Salvatichi*, to (2 M.) Torregáveta and (1/2 M.) the Lago del Fusaro (see below).

The left arm of the road leads to the (1/2 M.) *Sbarcatoio*, the landing-place of the rowing-boats for the island of Procida (1 1/2-2 fr.). From this point to the Capo Miseno extends the *Spiaggia di Miniscola*, a narrow strip of land between the sea *(Canale di Procida)* and the Mare Morto (no thoroughfare).

By Railway from Baia to the Lago del Fusaro is only 1/2 M. Just beyond Baia is a short tunnel.

The **Lago del Fusáro**, the ancient *Acherusia Lacus*, was perhaps in early antiquity the harbour of Cumæ. At the station is the Restaurant degli Antichi Romani; 100 paces farther on is the entrance to the *Ostricoltura*, the oysters of which are much esteemed. Opposite, in the lake, is a casino, erected by Ferdinand I.

The railway ends, 1 M. farther, at *Torregáveta*, on the sea, with a fine view of Ischia. Steamboat to Ischia, see below.

From the Ostricoltura the road to the N. leads to (2 M.) the site of the ancient Greek town of *Kyme* (p. 322), founded in the 8th cent. B.C., Latin **Cumæ**, where fragments of the huge external wall of the Acropolis are still standing. We may return by the road passing under the *Arco Felice* (3/4 M. S.E. of Cumæ), an ancient viaduct 65 ft. high and 19 ft. broad, to the station of Areo Felice (p. 348; 2 M. further).

b. Ischia.

Day and a Half. Most travellers limit their visit to Casamicciola and Monte Epoméo.

Steamers of the *Società Napolitana di Navigazione a Vapore* (office by the Immacolatella Vecchia; p. 325) to Casamicciola: (1st) From *Torregaveta* (see above), corresponding with the trains of the Ferrovia Cumana (p. 345), 3 times daily, touching at Procida and the town of Ischia, in 1 hr. 20 min.; (2nd) From the pier at the Immacolatella Vecchia (Pl. G, 5) once daily in 2 1/2 hrs., also calling at Procida and the town of Ischia (going on to Forio, and returning early next day); from 1st June to 30th

Sept. a second boat goes in the forenoon and returns in the afternoon. Fares for either route (incl. in the first case rail and embarcation) 4 fr. 5, 2 fr. 55 c.; return within eight days, 6 fr. 80, 3 fr. 75 c.

The first steamboat-station is *Procĭda,* the capital of the little island of that name, lying N.E. of Ischia, with white flat-roofed houses and a castle above them.

Ischia, like Procida an island of volcanic origin, the *Pithecusa* of antiquity and the *Iscla* of the 9th cent., the largest island near Naples, is about 19 M. in circuit, exclusive of its many bays, and has about 30,000 inhab., mostly engaged in vine and fruit culture and partly in fishing. On the E. coast lies *Ischia,* the capital, with a castle (15th cent.) perched on a lofty rocky islet, connected with the land by a stone causeway. The steamer next calls at *Porto d'Ischia,* with warm salt-springs and a royal park, and skirts the N. coast of the island to the landing-place (Marina) of —

Casamicciola. — Arrival. Landing or embarking 20 c., separate boat 1 fr.; porterage to carriage 20 c. each trunk, greater distances 40-50 c.

Hotels, generally well spoken of, with gardens and view. *On the Hill,* 1/4 hr. from the Marina, *Dombré's Gr. H. Piccola Sentinella, R. 2½-5, B. 1½, déj. 2½, D. 4½ fr.; H. Bellevue; Gr.-H. Sauvé, R. 2-4, B. 1, déj. 2½, D. 4 fr. (both incl. wine); Eden Hotel; H. Grande Sentinella. — *Near the Marina*: *H.-P. Pithaecusa, R. 2½, B. 1, déj. 2½, D. 4 fr. (both incl. wine).

Carriages. With one horse, per drive 70 c.; first hour 1½ fr., each hour more 1 fr.; with two horses, 1½, 2½, and 2 fr.; round the island (5 hrs.) one-horse 5-6, two-horse 7-9 fr. — Boats for 1-4 pers., first hr. 2, each hr. more 1 fr.; each pers. more 20 c.

Casamicciŏla, rebuilt since the earthquake of 1883, with 3750 inhab., consists of groups of houses scattered on the slopes of the Epomeo. The higher points command splendid views, particularly of the N. coast of the Bay of Naples as far as Vesuvius. The cool and healthy situation and the warm alkaline and saline springs attract numerous visitors from May to August, but it is a delightful place in spring and autumn also. The *Gurgitello,* the principal spring (147° Fahr.), supplies the large bath-houses of Manzi, Belliazzi, and others. High up, at the foot of the Monte Tabor, to the E., is the *Campo Santo,* where the victims of the earthquake of 1883 (about 1700) are interred.

From Casamicciola the road leads W. to *Lacco Ameno,* with its handsome church, then S.W. to *Forio,* a little sea-port, with 3640 inhab.

The ascent of the ***Epoméo** (2598 ft.), a huge extinct volcano in the middle of the island, whose last recorded eruption occurred in 1302, takes 6-7 hrs. from Casamicciola, there and back (provisions should be taken). The best plan is to take a carriage and pair by Porto d'Ischia and Barano to *Fontana* (2-2½ hrs.), whence an easy footpath leads to the top in 1 hr. On the N. side is an almost sheer precipice; the other sides are less steep. A little below the top is the convent of *San Nicola,* hewn in the volcanic tufa, now a peasant's

dwelling. Passages and steps cut in the rock ascend to the *Belvedere* (small fee), whence we have a superb view of the bays of Gaeta and Naples.

c. Mount Vesuvius.

From Naples and back 6-7 hrs.; clear weather desirable. In order to avoid the extortions so long practised on the Vesuvius route, most travellers prefer to get through-tickets from *Thomas Cook & Son* (p. 320; best to take them the day before, 15 fr. each). The traveller is conveyed from Cook's Office in the Galleria Vittoria to the station of the *Circumvesuviana Railway* (see below), and by this line to Pugliano, or else direct to Pugliano by *Tramway*, No. 27; thence by *Cook's Vesuvius Railway* to the foot of the cone; and back to Naples by the same route. — For the final ascent from the terminus to the top by a bridle-path (1-1½ hr.) the authorities of Resina, to whose jurisdiction Vesuvius belongs, prescribe the attendance of an 'authorized guide' for each traveller (2½ fr.). Further services, such as an *aiuto*, or strap to be drawn by, according to bargain, 2-3 fr.; *portantina*, or chair for ladies, 15 fr. up and down; horse 4-5 fr.

The majestic spectacle of the crater, now over ⅓ M. in diameter, and the magnificent view over land and sea, extending N. to the Ponza Islands and the Monte Circeo, amply repay the fatigues of the ***Ascent*.

The station of the Circumvesuviana Railway (electric) is in the Corso Garibaldi (Pl. H, 4; stopping-place of tramways Nos. 4 and 24; pp. 319, 320). Stations: 2 M. *San Giovanni a Teduccio;* 2½ M. *Barra*, where the branch rounding Vesuvius on the N. side diverges; 4½ M. *San Giorgio a Cremano;* 5 M. *Bellavista;* then through the palace-garden of Portici; 6 M. *Pugliano* (in 34 min.; fares 70 or 40 c., included in Cook's tickets), in the upper part of Resina, by the church of *Santa Maria a Pugliano*, and near the station of the Vesuvius Railway. The train goes on to Pompeii, see p. 355. — The Tramway leaves Naples by the Castel del Carmine (p. 325), crosses the bed of the Sebeto by the *Ponte della Maddalena*, and follows the Castellammare road, bordered with houses, past *San Giovanni a Teduccio*, nearly to Portici (p. 354), when it turns more inland, crosses the Circumvesuvian line at *Bellavista*, and ends at *Pugliano* (see above).

Cook's Vesuvius Railway (also electric; every 35 min.; ascent 35 min.) ascends through vineyards and luxuriant gardens, and past numerous peasants' houses, to (2 M.) *San Vito;* then across the still almost bare lava-stream of 1858, and in a long bend up to the huge lava-stream of 1872. It next ascends by rack-and-pinion on the S. margin of the latter, towards the E., through a fertile region and chestnut-wood to the slope of the *Colle Canteroni*, overgrown with trees and bushes, on which stand (1994 ft.) the chapel of San Salvatore and the Royal Observatory, both untouched by the eruptions of 1876 and 1906. 3 M. *Osservatorio-Eremo* (*Hôt. Eremo, owned by the Rail. Co., R. 4, B. 1½, déj. 3½, D. 4 fr.). Then over dreary

fields of lava to the present terminus (4 M.), the last stage of the line and the cable-tram to the top having been destroyed by the eruption of 1906. — From the terminus a good Bridle Path ascends to the brink of the crater. The ashes make the ascent rather tiring, but good walkers will not need an *aiuto*. Ascent 1-1$^1/_2$ hr., descent $^1/_2$-$^3/_4$ hr.

Mount Vesuvius, which varies from 4000 to 4265 ft. in height according to the effect of the eruptions (the S.W. margin of the crater, since 1906, being 4011 ft., N.E. margin 3618 ft.), has for the last 300 years been the only active volcano near Naples (comp. pp. 345, 347). In ancient times, as we learn from the geographer Strabo (d. A. D. 24), it had remained quiescent so long that its dangers were entirely forgotten. At length in February, A. D. 63, the volcanic nature of the mountain was again manifested. A fearful earthquake destroyed the prosperous environs and damaged Herculaneum and Pompeii. This was repeated in following years, until, on 24th Aug., 79, an eruption took place with appalling fury, hurling ashes and boiling lava far and wide, and consigning Pompeii and Herculaneum to utter oblivion for some 1500 years. In the middle ages nine eruptions are recorded, and from 1500 until the present time about fifty more. In April, 1872, a huge stream of lava burst forth from the *Atrio del Cavallo*, a sickle-shaped valley between the cone and the *Monte Somma* (3712 ft.) on the N.E., and flowed round the hill of the Observatory, where the director, Signor Palmieri, remained at his post; it then descended the slope between the villages of Massa and San Sebastiano, where it was $^1/_2$ M. in breadth and nearly 20 ft. deep. The continuing activity of the volcano has since been shown by the emission of scoriæ from the central crater and by minor outbreaks of lava from the ash-cone, and lastly, in April 1906, by a most serious and alarming eruption. On 4th April the upper part of the ash-cone collapsed, and on 4th, 5th, and 6th streams of lava were poured forth on the S.E. side of the mountain from a height of 2500 and 1900 ft. During the night of the 7th the blunted summit-crater hurled forth enormous masses of broken stones N.E. towards Ottaiano and San Giuseppe, while on the S. side the lava-stream, in increased volume, poured through Boscotrecase, annihilating part of the village, and down to Torre Annunziata. On the following days the crater continued to shower forth volumes of ashes, which covered the villages on the N. and E. slopes to a depth, at places, of 4 or 5 ft., while blinding dust and smoke extended to Naples itself.

The Ascent from Pompeii, driving to Casa Bianca, and riding thence, takes 7-8 hrs., there and back, and is suitable for a party of gentlemen only. The Pompeii landlords (p. 355) provide carriage, horses, and guides for an inclusive charge of 12-17 fr. (cheapest at Hôt. Pompeii and H. Sole), including the use of the so-called Fiorenza bridle-path to the ash-cone, an item which is charged 4 fr. extra for riders and 2 fr. for walkers if

not expressly stipulated for in advance. The drive by *Boscotrecase* to (1 1/2-2 hrs.) *Casa Bianca* crosses the lava-streams of 7th-8th April, 1906, 220 and 55 yds. broad respectively. The vineyards yield the fiery Lacrimæ Christi wine, which the peasants sell at 1 fr. per bottle (but better to ask the price beforehand, and only to partake of it on the way back). At Casa Bianca the road narrows to a bridle-path. A ride of 2 hrs. more brings us to the foot of the ash-cone. From a wooden hut on the site of the Casa Fiorenza, which was destroyed in 1906, the Fiorenza path ascends in zigzags, but is only at the beginning practicable for riding. The final steep and fatiguing ascent on foot to the brink of the crater takes 1 hr.

d. Pompeii.

From Naples to Pompeii: *Naples and Salerno Railway*, 15 M., in 1 hr. (fares 2 fr. 80, 1 fr. 95, 1 fr. 30 c.; return 4 fr. 40, 3 fr. 10, 2 fr.); express in 1/2 hr. (3 fr. 10, 2 fr. 15, 1 fr. 40 c.); one express only stops at Pompeii; but one of the others may be taken to Torre Annunziata (see below). — *Light Railway to Pompeii (and Sarno)*, 15 1/2 M., about 22 trains daily in 1-1 1/4 hr. (1st. cl. 1 fr. 50, 3rd 75 c.; return 2 fr. 60, 1 fr. 30 c.).

Railway (Central Station, Pl. H, 3). The train crosses the *Sebéto;* the red building to the right is the *Granili*, a corn-magazine and barracks. Looking back we have a fine view of the Posilipo and the sea to Ischia; before us Capri, and then the peninsula of Sorrento become visible.

5 M. **Pórtici,** with 14,300 inhab., has a small harbour, formed by a mole, and a royal palace built in 1738, but now neglected. Through its court runs the high-road. This is also the station for *Resina* (pop. 20,150), a town built on the lava masses above *Herculaneum* and on those of 1631.

Leaving the station we follow the main street to the right, and after 7 min. turn to the left ('Linea Daziaria del Comune di Resina'); in 5 min. more, near the palace of Portici (on the left), we reach the high-road and tramway (No. 24), which we follow to the right to the *Scavi di Ercolano* (a tram-station; Pugliano, on the electric line, lies 1/2 M. above). Adm. 2 fr., for which a guide is provided (no fees); Sundays gratis. — **Herculaneum,** Greek *Herakleia,* was buried by a stream of mud from Vesuvius in the eruption of A.D. 79, and later eruptions increased the depth of the overlying masses to 40-100 ft. The hardness of this mantle (unlike that of Pompeii, p. 355) discouraged the ancient excavators. At length, in 1719, a shaft was sunk which revealed the site of the theatre. Later excavations led to the discovery of many of the treasures now in the Naples museum, but were in most cases again covered up. — The visit may be combined with that to Pompeii, or paid in the evening after an ascent of Vesuvius, but hardly repays if time is limited.

Farther on, to the left, appears Vesuvius. The line skirts the coast and pierces the huge lava-stream of 1794 (38 ft. deep, 700 yds. wide). — 7 1/2 M. **Torre del Greco** *(Hôt.-Pens. Santa Teresa, Eden Hotel, Pens. Belvedere)*, a town of 35,300 inhab., was destroyed by lava-streams and earthquakes in 1631, 1737, 1794, and 1861, but has always been rebuilt on the old site.

12 1/2 M. **Torre Annunziata,** *Staz. Città*, with 25,000 inhab. and a small harbour, has a fine view of the bay of Castellammare. 14 M. *Torre Annunziata Centrale*, junction of the lines from Ca-

serta (p. 316) and to Castellammare and Gragnano (p. 366), and also a station for Pompeii (1¼ M.; carr. 1, landau 2 fr.).

The railway now turns inland. — 15 M. *Pompeii*, near the chief entrance to the ruins.

The Light Railway (*Circumvesuviana*, electric) has its own station at Naples; to (6 M.) *Pugliano*, see p. 352. 8 M. *Torre del Greco;* 12½ M. *Torre Annunziata*, see p. 354. Just beyond the cemetery the cars reach the lava-stream of 1906, and then turn sharp inland to (14 M.) *Boscotrecase* (p. 354), (14½ M.) *Boscoreale*, and (15½ M.) *Pompei Porta Nolana* (Rail. Rest.), by the N.E. exit of the excavations, see below. The cars go on to (16 M.) *Valle di Pompei* (p. 375), and thence by steam-traction to (27 M.) *Sarno*.

Pompeii. — Hôt. Suisse, R. 3, B. 1, déj. 3, D. 4, pens. 6-8 fr., good; Gr.-H. Pompei, R. 2, B. 1, déj. 2-3, D. 3-4 fr., well spoken of; H. Diomède; all three near the principal station and the S. entrance to the excavations. About ¾ M. to the E. of the rail. station, by the Amphitheatre (p. 381), Alb. del Sole, unpretending, frequented by scholars and artists, R. 1½, déj. 2-2½, D. 3 (both incl. wine), pens. 6 fr. — Restaurants: by the chief station, *Rest. du Vésuve* (B. Fiorenza; déj. 2½-3 fr.); by the station of the electric line, *Chalet della Stazione* (déj. 2-3 fr.). — The services of the obtrusive guides offering themselves in the streets should be declined.

Three Entrances, with ticket-offices (2½ fr.; Amphitheatre ½ fr. more): 1st (main entrance) through the *Porta Marina*, about 200 paces from the railway station; 2nd, about ½ M. to the E., by the *Porta di Stabia*, near the gladiators' barracks; and 3rd, to the N.E., at the *Porta Nolana* station of the light railway. The official *Custodians* open the closed houses and give information (without fee). With their assistance and the directions given below, the visitor can well dispense with any further guidance; he may, however, engage one of the *Guide autorizzate* who hover about the entrances (1-5 pers., 2 fr. for 1st hour, 2 fr. for 2nd hr., 1 fr. for each hr. more; for 6 or more pers. double). Admission on Thursdays and on 15th Nov. is gratis, but none of the closed houses are then accessible. The ruins are closed on New Year's Day, Easter Sunday, first Sun. in June, Corpus Christi, 8th and 20th Sept., first Sun. in Oct., 8th Dec., and Christmas Day.

Duration of Visit. Admittance from 8 a.m. to 5 p.m. (in Aug. and Sept. till 6 p. m.). Crowds of sight-seers are usually hurried through in 2 hrs., but an adequate idea of the ruins cannot be obtained in less than 4-5 hrs. Luncheon should be brought, for if the ruins be quitted and re-entered, the entrance-money is exacted a second time. An interesting work (which should be studied beforehand) is *A. Mau's* 'Pompeii, its Life and Art' (New York, Macmillan, 1902).

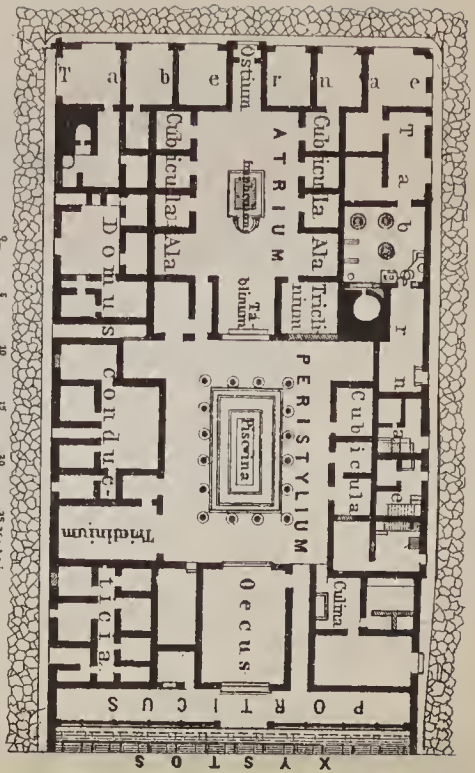
Pompeii was once a prosperous provincial town, with a population of 20-30,000. After the Samnite wars (in B.C. 290) the original Oscan inhabitants fell under the sway of Rome, and by the close of the Republic had become completely Romanized. After the earthquake of 63 A.D. (p. 353) Pompeii was re-erected in the new Roman imperial style, in which a modified Greek culture was combined with Italian elements, but was not quite completed when it was overtaken by the catastrophe of 79, which covered the whole region with a layer of pumice-stone and ashes, 10-15 ft. deep. Most of the inhabitants had time to escape. After the calamity the survivors

rescued from the loose ashes as many valuables, and particularly as much marble, as they could, consigning the town thenceforth to oblivion as no longer repaying excavation. Later eruptions increased the mantle to a depth of 20 ft., and in the middle ages Pompeii remained unknown. In 1748 some accidental discoveries attracted attention anew to the site; but statues and valuables only were sought for, and the ruins covered up again. Since 1860 the excavations have been carried on systematically.

The town is of an irregular oval form; its walls are 2835 yds. in circuit. The excavated part, about half only, is probably the more important, comprising the Forum, several temples and public buildings, two theatres, many large dwelling-houses, and the amphitheatre. The names given to the streets and houses are modern. So also is the official division of the town into six *Regions*, separated by the main streets (*Strada Stabiana* from N.W. to S.E., *Strada di Nola* and *Strada dell' Abbondanza* from S.W. to N.E.). The blocks of houses within these regions, called *Insulae*, are indicated by Arabic numerals at the corners, and each house also has its number. Thus: VI., Ins. 8, No. 5, means 6th region, 8th block, 5th house.

The streets, bordered by side-walks, are paved with polygonal blocks of lava. At intervals, especially at corners, are placed high stepping-stones across the street for the use of foot-passengers. The waggons have worn deep ruts in the causeways, indicative of busy traffic. At the corners of the streets are public fountains. The notices painted on the house-walls chiefly refer to municipal elections. Nor was idle scribbling on walls unknown.

Almost all the houses are slightly built of concrete (*opus incertum;* small stones imbedded in cement); bricks and hewn stone are used only for façades, door-posts, or corners. The living-rooms are turned away from the street; chambers also occur opening on to the street, and used as shops *(tabernae)* by merchants and artizans. Most of the Pompeian houses (comp. the Plan of a 'normal house', opposite) are entered from the street by a narrow passage *(Fauces, Ostium)* leading into a court *(Atrium)*. When a little back from the street the house-door was preceded by a *Vestibulum*. The atrium is enclosed by a covered passage, with its roof sloping inwards; in the centre, above, is a square opening called the *Compluvium*, below which is the *Impluvium*, or reservoir for rain-water. On the right and left, and sometimes in front, are *Cubicula* or bed-rooms. The open spaces at the back of the atrium, one on each side, are the *Alae* or wings (where the wealthier Romans used to place the statues of their ancestors). At the back, the atrium opens into a chamber called the *Tablinum*. This front part of the house was devoted to intercourse with the outer world; here the patron received his clients and transacted business. The rest of the house was reserved for the



Pianta normale di casa pompeiana.
(casa di Pansa).

Abbreviazioni
C. = Casa
F = Fontana
Sep. Sepolcro
1 Casa della parete nera Reg. IV Ins. 4
2 „ del Granduca di Toscana . . . .
3 „ di C. Vibio . . „ 2
Vedi al tergo la continuazione
della città
Porta di Capua
Mura e torri
Serbatoio
Porta del Vesuvio
Porta Ercolanese
N
S
Reg. V
Reg. VI
Casa di Apollo
Casa di Meleagro
Casa del Centauro
Casa di Adone
Casa di Castore e Polluce
Casa del Labirinto
Casa dei Vettii
Casa delle Vestali
Casa del Chirurgo
Dogana
Casa di Sallustio
Scuola archeologica
Forno e mulini
Casa di Pansa
Fullonica
C. del poeta tragico
C. grande fontana
C. piccola fontana
Osteria e C. dello Scheletro
Casa dell'Ancora
Casa del Fauno
C. del Laocoonte
Fullonica di Balbino
C. di Orfeo
Casa di Giocondo
Casa delle Nozze d'argento
Casa della Regina
Casa del Torello
Casa del Simposio
C. di Lucrezio Frontone
Casa del Centenario
Terme
Terme del Foro
Tempio della Fortuna
C. dei capitelli figurati
C. della caccia
Casa di
Strada di Mercurio
Strada della Fullonica
Strada di Nola
Vicolo del Labirinto
Vicolo del Panattiere
Vicolo di Narciso
Vicolo di Modesto
Vicolo di Paquio Proculo
Porta di Nola

Tempio di Giove
Macello
Reg. IV
C. dell'orso
C. di Paquio Proculo
Strada degli Augustali
Vico dei soprastanti
15
7
Tempio di Apollo
8
Foro
Curia
9
Temp. di Vespasiano
Vicolo del Balcone pensile
12
C. del Balcone pensile
Lupanare
10
11
C. di Marte e Venere
Forno e mulino
Casa di Sirico
1
Vicolo di Eumachia
Edificio di Eumachia
13
14
Casa dello scheletro
Vicolo degli scheletri
Terme Stabiane
2
Casa di Balbo
Vico di Balbo
Casa di Epidio Rufo
Vico di Tesmo
Casa di Trittolemo
C. di Romolo e Remo
Porta marina
Via marina
Tempio di Venere Pompeiana
Museo
Basilica
1
Strada dell'Abbondanza
Cornizio
Casa del cingulato
Tribunali
2
3
5
6
Casa di Olconio
4
Casa di Cornelio Rufo
Casa del Citarista
Str. delle Scuole
Vicolo dei Teatri
Str. dei Teatri
Str. del Tempio d'Iside
Strada dell'Anfiteatro
Curia Isiaca
T. d'Iside
Temp. di Esculapio
Reg. III
7
Foro triangolare
Teatro scoperto
Teatro coperto
Reg. I
3
2
8
C. di Giuseppe II
Tempio dorico
Quartiere de' gladiatori
Bidentale
1
5
Porta di Stabia
Anfiteatro
Hôtel Diomède
Ingresso
Hôtel Suisse
Hôtel Pompei
Strada da Napoli a Salerno
Stazione
POMPEI
1: 4.200
50 0 50 100 150
Metri

POMPEI
1:8.500
100 50 0 100 200
Metri
Str. de' Sepolcri
Mura e torri della città
Porta di Capua
Porta del Vesuvio
Porta Ercolanese
Str. Consolare
Reg. V
Reg. VI
Porta di Nola
Ingresso
Strada di Nola
Vicolo di Mercurio
Strada di Mercurio
Vicolo del Fauno
Str. della Fullonica
Vicolo del Modesto
Vicolo di Narcisso
Str. della Regina
Vicolo di Lucrezia
Vo del Fauno ebbro
Vicolo Storto
Str. de' Augustali
Vo dei Soprastanti
Reg. IV
Vo del Balcone pensile
Vico di Balbo
Vico di Tesmo
Foro
Reg. III
Porta di Sarno
Porta marina
Via marina
Str. dell' Abbondanza
Str. Stabiana
Str. dell' Anfiteatro
Anfiteatro
Reg. I
Reg. II
Vo dei Teatri
Foro triangolare
Hôtel Diomède
Ingresso
Hôtel Suisse
Hôtel Pompei
Strada da Napoli a Salerno
Porta di Nocera
N
S

family. Its centre consists of a court or garden, enclosed by colonnades, thence named *Peristylium*. Sometimes there is a garden *(Xystos)* beyond the peristyle. Opening off the peristyle are the dining-room *(Triclinium)* and the parlour or drawing-room *(Œcus)*; the position of the kitchen *(Culina)* and the cellar varies. The upper floor was destined chiefly for the slaves. Most of the rooms are small, as the family lived and worked in the courts.

The wall-decorations in Pompeii have a peculiar charm; for, in spite of their hasty and superficial execution, they still show traces of Greek art. Instead of marble, which is rare in private houses, brightly painted stucco, in which red and yellow predominate, is used to cover walls and columns. The finest mural paintings have been removed for preservation to the museum at Naples, but many of those left are interesting.

The artists seem to have resorted, more or less freely, to pattern-books for these mural decorations. They had a vast number of designs to choose from. Architectural vistas mask the narrowness of the allotted spaces, while graceful figures seem to peep in from the outside. Foliage, flowers, and garlands enliven and divide the walls; in the enclosed spaces, on a dark background, figures, either single or in pairs, stand out in relief: dancing maidens, Eros playing the lyre with Psyche, Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers, and fruits. Separate pictures tell the story of the unsusceptible Narcissus; of Adonis, the lost favourite of Aphrodite; of Phædra's passion for Hippolytus; of the loves of Apollo and Daphne, of Ares and Aphrodite, Artemis and Actæon, the story of Leda, the life and pursuits of Bacchus and his followers, of the god finding Ariadne forsaken by Theseus, and of Satyrs pursuing Nymphs. There are tragic scenes too: Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigenia, but rendered with such grace as not to clash with the gladsome life around them. Small landscapes, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these larger pictures are grouped small friezes with pictorial accessories, grave and gay, still-life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

The following description, calculated for a visit of 3-4 hrs., and including the most important buildings only, begins with the Forum (p. 358), near the main entrance by the Porta Marina (p. 355). — Visitors who arrive by the Circumvesuviana (p. 352) enter by the *Porta di Nola*, follow the Strada di Nola (p. 361) to the corner by the Temple of Fortuna (p. 362), and reach the Forum by the side-street to the left.

Adjoining the *Porta Marina* is a vaulted passage, on the right side of which is a small Museum, in three rooms: Casts and models of doors, windows, shop-shutters, and other objects in wood; also terra-cottas, bronze vessels, and skulls and skeletons of men and animals.

The Casts of human bodies and one of a dog show their attitudes at the time of the catastrophe. While the soft parts had decayed, their forms remained imprinted on the hardened ashes, which have been ingeniously used as moulds, the cavities being filled with plaster: a young girl with a ring on her finger; an elderly and a young woman; a man lying on his face; and a man lying on his left side with well-preserved features, etc.

The Via Marina ascends a little and leads between the Basilica, which is usually first entered (by a side-door), and the temple of Apollo to the Forum (see below).

The **Basilica** (closed) was used as a market and a law-court. The interior was roofed in. Round the central space runs a passage with 28 brick columns. The raised seat of the judge was at the W. end.

The **Temple of Apollo** (closed) identified by an Oscan inscription on the floor, was of early origin, but was restored after the earthquake of 63. The large Court was enclosed by 48 Ionic columns, converted into Corinthian by means of stucco which has now fallen off. As the side next the forum was not parallel with it, an appearance of symmetry was given to the wall by means of buttresses, each projecting beyond the last. In front of the basement, to which a flight of steps ascends, stands an Altar dedicated by the quatuorviri of the town. The bases by the columns on the right and left bear copies of statues and hermæ now preserved in Naples: Mercury, Apollo, Diana, etc. The temple itself was enclosed by a Corinthian colonnade, with six columns in front. Within the cella is the pedestal for the figure of the god. On the left was the conical Omphalos, the symbol of Apollo.

The ***Forum,** or chief square of the town, was bordered with colonnades on both sides and at the S. end. The open space in the centre was paved with large slabs and adorned with many statues; five of the still existing pedestals bear inscriptions in honour of officials of high rank. Vehicles were excluded from the Forum by pillars at the ends of the streets leading out of it. — On the W. side, to the N. of the Temple of Apollo, No. 31, is a niche in which stands a stone table with the standard weights and measures.

At the N. end of the Forum rises the **Temple of Jupiter,** on a basement $9^1/_2$ ft. high, approached by 15 steps. Apertures in the floor of the cella admit light to chambers beneath. At the back, to the left, a flight of steps (closed) ascends to a large hollow basis, which has three chambers and probably bore the images of Jupiter, Juno, and Minerva. — On the left, in front of the temple, and to the right behind it, are two triumphal arches, both bereft of their marble. Beyond the latter, at the beginning of the Strada del Foro, is a relief of two men carrying an amphora, the sign of a wine-merchant.

At the N.E. corner of the Forum is the **Macellum,** a provision-market, entered by two doors (Nos. 7 and 8). The walls of the quadrangle in the interior are decorated with frescoes: to the left of the entrance, Argus and Io, Ulysses and Penelope. Above are painted all kinds of edibles. To the right are eleven traders' stalls, painted red. At the back is a shrine of the imperial family, containing casts of two statues found here, probably Octavia, sister of Augustus, and her son Marcellus (p. 333).

We next note, on the E. side, No. 3, the so-called *Curia*, in front of which is a monument to Fiorelli (d. 1896), the distinguished archæologist and organizer of the excavations. No. 2 is the *Temple of Vespasian*. No. 1, the **Building of Eumachia**, erected, according to the inscription in the Strada dell' Abbondanza, by the priestess *Eumachia*, was perhaps used as a wool-sellers' hall. Adjoining the vestibule (Chalcidicum) are several small rooms. — The large interior court was once enclosed by a two-storied colonnade (Porticus). Adjacent is the Crypta, or covered passage, at the back of which is a copy of the Statue of Eumachia erected by the fullers (fullones) of Pompeii (p. 330).

On the S. side of the Forum are the *Tribunali*, three rooms, of which that in the centre with a rectangular end was probably the Council Chamber. Of the two others with rounded ends that on the W. side was alone completed and encrusted with marble.

We leave the Forum either by the Strada delle Scuole leading S., to the left of the Tribunali, or by the Strada dell' Abbondanza running E., past the Building of Eumachia. The latter street passes a bust of *Concordia Augusta* (wrongly called *Abundantia*). Farther on we diverge to the right (S.) by the Strada dei Teatri, which brings us to the —

Forum Triangulare, which we enter through a handsome hall, now partly restored. This forum, bounded on three sides by a Doric colonnade, was destined chiefly for the use of theatre-goers. On the N. side is the pedestal of a statue of Marcellus, nephew of Augustus, with an inscription. The side towards the plain was open. On a basement here, with five steps, stood a very ancient Doric *Temple* (Tempio Dorico). It had seven columns in front and eleven on each side, but of these only a few capitals and stumps now remain. It was perhaps destroyed before the earthquake of 63, and in its massive and simple dignity must have presented a striking contrast to the stuccoed buildings of the imperial age. Behind the temple, No. 32, is a fountain-mouth in a round edifice with eight Doric columns (Bidentale). To the E. we here look down into a colonnade lying below the theatres and originally belonging to them, but afterwards fitted up as *Barracks for Gladiators*. Around it were cells, arranged in the way shown by the model on the S. side. In a chamber used as a prison were found three skeletons and iron stocks for the feet, and in other rooms gladiatorial weapons. Sixty-three bodies were found here.

Adjoining the Forum Triangulare on the N., and adapted to the sloping ground, is the ***Great Theatre** *(Teatro Scoperto)*, a building of pre-Roman origin, but restored about the beginning of the Christian era by the architect M. Artorius, at the cost of M. Holconius Rufus and M. Holconius Celer. The auditorium, opening to the S., consists of three sections (ima, media, and summa cavea);

the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and stairs led to the different seats, which are estimated to have held 5000 spectators. Behind the orchestra is the long, narrow stage, in front of which is an opening for the falling of the curtain. The back-wall of the stage, once adorned with statues, has three doors, according to the rules of the ancient drama. Behind was the dressing-room. On the top of the outer wall are stone rings for the poles of the awning used in hot weather (comp. p. 251). — The adjacent ***Small Theatre** *(Teatro Coperto)*, better preserved, was built about B.C. 75. It was roofed in, probably for musical performances. It had 1500 seats, so broad that the feet of the spectator did not molest the person below.

To the E. of the small theatre runs the Strada Stabiana (p. 356), which we follow to the N.W. On the left, at the corner of the Street of the Temple of Isis, is the small so-called *Temple of Æsculapius*. Farther on in the Isis Street, No. 28, is the *Temple of Isis* (closed), which, as the inscription states, was restored after the earthquake of 63 at the cost of N. Popidius Celsinus, a boy of six, who as a reward was raised to the rank of the decuriones (town council).

Next, on the E. side of the Stabian Street, we come to No. 5, the *Casa del Citarista*, one of the largest houses at Pompeii. — Farther on we cross the Strada dell' Abbondanza (p. 359), one of the main streets of Pompeii, of which the E. part is still unexcavated.

At the E. end of the Strada dell' Abbondanza is a field-path leading in 6-8 min. to the *Amphitheatre*, which visitors who have seen buildings of the kind may well omit. It lies outside of the excavation precincts, which cannot be re-entered without renewed payment.

On the W. side of the Stabian Street, at the corner of the Strada dell' Abbondanza (No. 8 in which is the chief entrance), are the **Stabian Thermæ**, dating from the Oscan period, but afterwards extended and embellished. We enter a spacious court, flanked by columns on two sides, which was used for palæstric exercises. Here on the right is the Men's Bath. Off an ante-room on the left was the cold bath *(frigidarium)*, a round domed building with four niches; straight on was the dressing-room, with recesses for the clothes, and an entrance from the Stabian Street; on the ceiling are fine reliefs in stucco. Next, on the left, were the lukewarm sweating room *(tepidarium;* with a plunge-bath, unusual in such rooms) and the hot room *(caldarium)*, both with hot air coming from the floors and walls. — In the further right corner of the court is the Women's Bath. An ante-room on the left leads into the dressing-room; from the street are two separate entrances; in the corner is a basin. Next come the *Tepidarium* and sweating-room; at one end of the latter is a marble bath, at the other a wash-basin *(labrum)* in which water bubbled up. The furnaces were between the men's and women's baths. — In the wing opposite, with a side-entrance from the street, are a latrina and four baths for single bathers on the left. — In the court, opposite

the entrance, is a herma of Mercury, and on the left are several more bath and dressing-rooms, a shallow basin, a swimming-bath, etc.

To the W. of the Thermæ runs the Vico del Lupanare, the N. continuation of the Strada dei Teatri (p. 359). Here, on the right, No. 47, is the **House of Siricus** (closed), who also owned the adjacent bake-house, No. 46. On the threshhold is the inscription 'Salve lucrum' (welcome gain!). To the left of the atrium are two rooms with good paintings; in the first (l.) Neptune and Apollo building the walls of Troy; facing us, Drunken Hercules; (r.) Vulcan giving Thetis the weapons for Achilles. In the centre of the peristyle are four green columns, which bore a pavilion. Stairs lead to the left to the other part of the house, the chief entrance of which was in the Strada Stabiana; here are a peristyle and an atrium with a marble table. — On the street-wall opposite are two large snakes, with the inscription: 'Otiosis locus hic non est, discede morator'.

By the *Lupanare,* with its obscene paintings (closed), diverges the Vicolo del Balcone Pensile, where, on the right, No. 28, is the **House with the Balcony** (closed), the only house in which part of the projecting upper floor has been successfully restored by replacing the charred woodwork with new beams.

We return to the Strada Stabiana. To the right (Reg. III, Ins. 3, No. 5), the **House of Marcus Lucretius** (closed), has well-preserved paintings. Behind the tablinum is a garden, with a fountain and several small marble figures.

The next cross-street is the Strada di Nola, running N.E. to the Porta di Nola. In this street, as yet only partially excavated, on the right is the *Casa del Centenario* (Reg. III, Ins. 7; closed), with a spacious peristyle, one room painted in black, and a small bath. Close by, in the lane diverging N.W. from the Strada di Nola, is the *House of Marcus Lucretius Fronto* (on the right, between Ins. 3 and 4 of Reg. V; closed), which has an atrium, with its roof restored in the ancient style, and a tablinum with paintings.

We return to the Stabian Street which we follow N.W. to the recently excavated *Casa degli Amorini Dorati* (Reg. VI, Ins. 16, No. 7; closed). To the left of its atrium is the peristyle, with restored colonnades. The garden retains its original marble ornaments. The first room on the right contains little Cupids *(amorini)* in gold foil placed in small round spaces on a ground of blue stucco.

Near this, in the Vicolo di Mercurio, is the ***House of the Vettii** (Reg. VI, Ins. 15, No. 1; closed), which derives its name from the seals of two freedmen found here. We note in particular the decorative painting of the Atrium, the figures of children on the dado, and, on the frieze above, scenes with Cupids on a black ground. To the left is a small side-atrium; behind it is the kitchen, with cooking-apparatus. The Peristyle, partly rebuilt and replanted, retains its old marble ornaments. Around it are rooms with paintings, finest in the large room on the right: on the black band above

the dado are groups of Cupids variously occupied (beginning on the right: aiming at a target; weaving garlands; making oil; racing; vintage and wine-pressing, etc.); under the narrow panels are Psyches gathering flowers and mythological scenes; in the red wall-panels are hovering groups. The central pictures are lacking.

Opposite this house, at the street-corner to the S.E., stands the pillar of an aqueduct, with its leaden pipes (Pl. F). In the next cross-street to the E. is the *Casa del Labirinto* (Reg. VI, Ins. 11, No. 10), with two atria, and in a closed room a mosaic pavement, Theseus and the Minotaur. — We return to the Strada di Nola, to the S., through the Vico del Labirinto. Here, occupying a whole insula, is the —

House of the Faun (Reg. VI, Ins. 12, Nos. 2-5; closed), the grandest dwelling in Pompeii. The walls were covered with marbled stucco, and the floors with superb mosaics (now at Naples). On the pavement in front of the house is the greeting 'Have'. Two entrances lead to two atria. The roof of the large atrium on the left was borne by cross-beams without supports; by the impluvium, stands a copy of the statuette of the Faun found here (p. 333), from which the house derives its name. In the atrium on the right the roof-beams were borne by four columns. The peristyle had 28 Ionic columns of tufa coated with stucco. In the room with the red columns was found the mosaic of the Battle of Alexander (p. 333). At the back is a garden with a Doric colonnade.

A little to the S.W., from the Strada di Nola diverge the Strada del Foro (p. 359), to the left, and the Strada di Mercurio (p. 363) to the right. On the left, at the corner of the former, is a *Temple of Fortuna* (Reg. IV, Ins. 4, No. 1); towards the Forum, No. 18, on the right, is a photograph-shop; No. 19 is a *Museum*, with objects from an ancient villa at Boscoreale, partly restored. At the entrance to the Strada di Mercurio rises a *Brick Arch*, bearing traces of water-pipes.

Farther S.W. in the Strada di Nola, on the left, are the ***Thermæ** (Reg. IV, Ins. 5, No. 2; Terme del Foro), forming a whole insula. A passage leads to the dressing-room *(apodyterium)*, with benches. Beyond it, on the right, is the cold bath *(frigidarium)*, the water for which flowed in a flat stream from a copper spout opposite to the entrance. Then, on the right, is the warm room *(tepidarium)*; a frieze running round it has niches for clothes and is borne by Atlantes in terracotta; the vaulting is decorated with reliefs in stucco; on the left is the brazier of bronze for heating the room, with three bronze benches, presented, according to the inscription, by M. Nigidius Vaccula, to whose name the cow (vacca) on the brazier and the cows' heads on the benches are allusions. Adjacent is the hot-air bath *(caldarium)*, heated by means of double floors and walls; the marble basin for ablutions, on the left, cost, according

to the inscription, 5250 sesterces (57*l.* sterling); at the other end is the basin for warm baths.

On the opposite side of the street is the **House of the Tragic Poet** (Reg. VI, Ins. 8, No. 5; closed), an elegant building, which Bulwer Lytton in his 'Last Days of Pompeii' (1834) makes the dwelling of Glaucus. On the threshold is a watch-dog in mosaic, with the inscription 'Cave Canem'. At the back of the peristyle is a small temple. In the triclinium, on the right, Youth and maiden looking at a nest of Cupids, Theseus and Ariadne, the four seasons, etc.

The next building on the right, beyond the cross-street, is the large **House of Pansa** (Reg. VI, Ins. 6, No. 1), filling a whole insula, a typical Pompeian dwelling. See ground-plan, p. 356.

We now pass through the brick arch (p. 362) into the Strada di Mercurio. Here, on the left, is the —

Fullonica (Reg. VI, Ins. 8, No. 20), or fulling-works. The pillars bore a gallery *(solarium)* for drying the cloth. Around are sitting, bed, and work-rooms. To the left is the kitchen, with an oven. Behind are four basins, on different levels, for washing the cloth, which was stamped with the feet in the small stands on the right.

On the same side of the street are Nos. 22 and 23, the houses of the *Large Fountain* and of the *Small Fountain,* named after their pretty fountains.

At the crossing of the Strada and the Vicolo di Mercurio (see below), on the left, is a fountain with a head of Mercury. On the right (Reg. VI, Ins. 10, No. 1) is a *Tavern;* the pictures in the back-room (closed) allude to drinking: a waggon with a wine-skin, players and drinkers, eatables, etc.; in the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' (add cold water).

In the N. part of the Strada di Mercurio, on the right, are the double *House of Castor and Pollux* (Reg. VI, Ins. 9, No. 6; closed), with a single peristyle, and beyond it the —

House of Meleager (No. 2; closed). Within the doorway, to the right, Mercury handing a purse to Fortuna. Under the marble table in the atrium is a cooling apparatus for food and drink. In the peristyle to the left of the atrium is a tasteful fountain. On the right is an œcus, enclosed on three sides by columns. On the right wall, a young Satyr startling a Bacchante with a snake. To the left of the œcus is a room with frescoes: on the transverse wall to the left, the Judgment of Paris. — On the opposite side of the Strada di Mercurio is the *Casa di Adone* (Reg. VI, Ins. 7, No. 18; closed); by the garden, on the right, over life-size, Adonis wounded, tended by Venus and Cupids.

The Vicolo di Merenrio leads S.W. to the Strada di Sallustio, once a busy street, which, with its N.W. continuation the Strada Consolare, leads to the Porta Ercolanese. At the corner, on the left side of the Vicolo di Mercurio, is a *Bakehouse* (Reg. VI, Ins. 3, No. 6), with oven and mills, the latter turned by asses or slaves. On the right side of the Street of Sallust is the —

House of Sallust (Reg. VI, Ins. 2, No. 4; closed), with marbled stucco and good paintings. In the garden behind the tablinum is built a kind of trielinium in an arbour. To the right of the atrium is a small peristyle (closed): on the wall opposite, Actæon watching Diana bathing, converted into a stag, and torn to pieces by his own dogs; to the left, Enropa and the bull; to the right, Phrixus and Helle. In the small room to the right, Venus and Mars; below, Paris and Helen.

In the Strada Consolare, No. 10, on the right, is the *House of the Surgeon*, so called from surgical instruments found here, remarkable for its massive construction of limestone blocks. — No. 3, on the left, opposite, is a *Tavern*, with two wine-tables and a waggon-entrance.

The **Porta Ercolanese** probably dates from the time of Augustus. It has three archways; the two for foot-passengers were vaulted throughout, the central carriage-way at the ends only. To the right is the way up (closed) to the *Town Wall*, which affords an extensive view of the sea with Capri in the background.

The Town Wall consists of an outer and an inner wall, with earth between. The height of the outer wall varies with the surface of the ground from 25 to 33 ft.; the inner wall was always 8 ft. higher. Originally built of blocks of tufa and limestone, it appears to have been partly destroyed in the peaceful second century B.C., and to have been repaired later, probably before the Social War, with lava and cement. At the same period it was strengthened with towers. The piece of wall at this gate shows these different modes of building. —

From this point onwards, consult the supplementary part of the Plan at p. 356.

The only part of the suburb ontside the gate that has yet been excavated is its main street, the so-called ***Street of Tombs** *(Strada dei Sepolcri)*, the most picturesque part of the town. The ancient custom of burying the dead by a road-side is well known (p. 302); similar rows of graves are often seen elsewhere.

On the left, No. 1, *Tomb of Cerrinius*, a niche with seats; No. 2, The duumvir *A. Veius*, a semicircular seat with pedestal for the statue; No. 3, *Tomb of M. Porcius*, probably the builder of the amphitheatre and the small theatre; according to the inscription the town-council granted a piece of ground 25 ft. square for his grave; No. 4, *Tomb of Mamia*, in the form of a seat like No. 2, with inscription. Behind, enclosed by a low wall, is a tomb with niches for cinerary urns.

Then, on the right, No. 6, *Tomb of the Garlands*, so called

from its decorations; Nos. 10 and 11, shops; No. 12, *House of the Mosaic Columns,* belonging to a villa on the hill.

On the left are several handsome monuments: No. 17, that of *Scaurus,* with remains of reliefs in stucco representing gladiatorial combats. The chamber contains niches for the urns.

On the right is a series of arcades forming a colonnade. By the unexcavated part of the road are several ancient tombs of limestone, of the Oscan period, when the dead were buried, not burned.

Left, No. 20, *Tomb of the Augustalis Calventius Quietus;* under the inscription is the bisellium accorded to him in the theatre.

Right, No. 37, *Tomb of M. Alleius Luccius Libella* and his son, of travertine, well-preserved, with inscriptions.

Left, No. 22, *Tomb of Naevoleia Tyche,* destined for herself and the town-councillor C. Munatius Faustus and her freedmen. The relief in front refers to the consecration of the tomb. On the left side is the bisellium of Munatius, on the right a ship entering a harbour, an emblem of life's close.

On the hill to the right are more tombs, some very ruinous. Among these are the tombs erected by the freedman *M. Arrius Diomedes* for himself (No. 42), his family, and his former proprietress *Arria* (No. 43); the *fasces* or bundles of rods in stucco-relief on his own tomb indicate his dignity as a magistrate of the suburb.

Left, No. 24, ***Villa of Diomedes** (closed), so called from the tomb just mentioned. A flight of steps with two columns leads direct to the peristyle; to the left of this is the bath. Straight on is a terrace, with rooms adjoining, which rise above the lower part of the house. The garden, 107 ft. square, enclosed by a colonnade, has a basin for a fountain and a pavilion borne by six columns in the centre. From the terrace stairs descend to the left (another flight from the street-entrance on the right). Below the colonnade, on three sides, runs a vaulted cellar lighted by small apertures above, to which stairs descend at each end.

Eighteen bodies of women and children, who had provided themselves with food and sought refuge in this vault from the eruption, were found here. But the fine ashes penetrated through the openings, and too late the ill-fated party tried to reach the door. They were found with their heads wrapped up, half buried by the ashes. The supposed proprietor of the house was found near the garden-door (now walled up), with the key in his hand, and beside him a slave with money and valuables.

e. Castellammare. Sorrento.

Railway from Naples to *Castellammare,* 17½ M., in ¾-1 hr.; fares 1 fr. 50 or 80 c.; ten trains daily. — Electric Tramway from Castellammare to *Sorrento,* 12 M., in 1½ hr.; fares 1 fr. or 80 c. (luggage carried also); starting from the railway station every ½ hr. — Steamboats, see p. 369.

Visitors pressed for time will make little stay at *Castellammare,* in order to reach *Sorrento* early enough for an excursion to the Deserto (p. 369), spend the night at Sorrento, visit *Capri* next day, and regain Naples on the third day by steamer. — Comp. p. 370.

To *Torre Annunziata, Stazione Centrale*, see p. 354. Our train leaves the main line, runs near the coast, and crosses the *Sarno*. On the right we see the rocky islet of *Revigliano*, with a mediæval castle. In 10 min. we reach the station of Castellammare, at the N. end of the town. — [The line then runs inland to its terminus (3 M.) *Gragnano*, whence a road leads to (7½ M.) *Agérola*, 2300 ft. above Amalfi.]

Castellammare (comp. inset-plan on the adjoining Map). — Hotels (comp. p. xvii): H. Stabia, near the quay and station, well spoken of, R. 3, B. 1, pens. 7 fr. — Above the town, to the S., in the suburb of Quisisana, with view: *Gr.-H. Quisisana, R. from 4, B. 1½, déj. 3½, D. 5, pens. (not under five days) from 9, omnibus 1½ fr.; H. du Parc, still higher, R. 5-10, B. 1½, déj. 3½, D. 5 fr. — On the hill to the E., near the station, *H.-Pens. Weiss *(Villa Belvedere)*, with terrace and splendid view, R. 2½, B. 1, déj. 2, D. 3½, pens. 6-7 fr. (Road by Scanzano to Quisisana, 25-30 min., indicated by red marks.)

Carriages (with three horses same charge as with two): Drive in the town with one horse 35 c., with two horses 80 c.; outside the town, not over 2 kilomètres (1¼ M.): first hour with one horse 1 fr. 70 c., with two horses 2½ fr.; each hour more 1 fr. 20 c. or 2 fr.; to *Quisisana* with one horse 1 fr.; to *Pozzano* 70 c. or 1½ fr.; to *Torre Annunziata* or *Pompeii* 1½ fr. or 3 fr. 10 c.; to *Meta* 3 fr. 90 or 4 fr. 60 c.; to *Sorrento* 4½ or 6½ fr. (after 5 p.m. 5½ or 7½ fr.). At night (after 8 p.m. in winter, after 11 in summer) drives outside the town are charged double.

American Consul, C. S. Crowninshield. — *British Vice-Consul*, E. S. Albanese.

English Church Service at the Hôt. Quisisana in winter.

Castellammare, a town of 26,400 inhab., at the base and on the slope of a spur of *Monte Sant' Angelo* (4734 ft.), occupies the site of the ancient *Stabiae*, which like Pompeii was destroyed in A.D. 79, and thence derives its official name of *Castellammare di Stabia*. The sea-baths and mineral waters (sulphur, etc.) attract many Neapolitans in summer; in spring and autumn the numerous visitors are foreigners.

The town, extending along the coast for 1¼ M., consists of a main street and a second parallel with it. From the station we first come to (8 min.) the small *Largo Principe Umberto* (Caffè Europa), with its grounds, and then to the *Harbour*, with the arsenal and dockyard. — On the hill to the S.W. is the ruined *Castello Antico*, which gives the town its name, built by Emp. Frederick II. in the 13th cent., and strengthened with towers and walls by Charles I. of Anjou.

Turning to the S. at the Largo Principe Umberto by the Salita Marchese de Turris, and ascending the Via Quisisana, past the Hôtel Quisisana, we follow a shady road to (20 min.) the *Villa Quisisana*, now the property of the town. The name ('here one gets well') recalls its foundation by the Angevins as a refuge from the plague. The château *(Casino Reale)*, restored in 1820, stands in a delightful park.

The Park is open to the public. We enter by a gate opposite the entrance to the Villa, turn to the left at the point where the road straight on leads to Pozzano (see p. 367), and pass behind the old garden of the

Scala di 1:50.000
Chil.
Golfo di Napoli
Largo Principe Umberto
Faro
Porto
Arsenale
Castello antico
Pozzano
Le Fratte
Quisisana
Botteghelle
Belvedere della Regina
Mte Coppola
Mezzapietra
Privati
Scrivo
Scanzano
CASTELLAMMARE DI STABIA
Acquedotto
Gragnano
La Starza
Stazione
Ospizio
Cimitero
Ponte
Cappella
Pta delle Monache
Mte Faito
Golfo di Sorrento
Pta di Sorrento
Bagno della Regina Giovanna
Pta della Calcarella
Pta di Massa
Villazzana
Le Capo
Capo di Monte o la Rota
Mte Pacce
Puolo
La Rotonda
Tre Cerri
Cocumella
Golfo del Pecorello
Cappuccini
Lummetta
Sarino
Cazzano
Fortino
Mte Tortello
Vico Equense
Marina di Equa
Pta di Scutolo
Rovatello
Le Crudelle
Monte Aro
Alimuri
Sc. Marisco
Mte S. Angelo
Custera
Fornaci
Sorrento
Andarro
Tonello
Torre
Casolee
Mojani
Scagano
Lamiano
Mastrune
Dolci
Cassano
Fuormuro
Prisco
Baranco
Meglisna
Trasaella
Piano
Gaiarlano
Pice
Tenin di Sorrento
Collina
Massalubrense
Il Vescovado
Ravella
Oasi
Fontanelle
S. Francesco
Pontone
M. Torre 510
Teleur di Marecoccola
Cala Arvo
Castello
Annunciata
R. S. Maria
Pta & Tre S. Lorenzo
Marciano
Ronguta
Cala di Puolo
Termini
Marano
Scoglio dell'Isca
Mte S. Costanzo
Pta della Ricotta
Scoglio di Vivaro
La Castelluccia
La Rotonda
Pta di Montalto
Torre di Montalto
Pta di Campanella
Geograph. Anstalt von Wagner & Debes, Leipzig.

Lettere
CASTELLAMMARE
DI STABIA
GRAGNANO
Casola di Napoli
Croce di Casola
Scanzano
Pirati
Conciaria
Caprile
Pendolo
Castello
Tralia
Pimonte
Le Franche
Ceppaluca
Passo di Faito
Faito
Monte Faito
Nassa
Quajura
Cerasuolo
Castellone
Monte S. Angelo
Scalandrone
Acquara
La Pineta
Bocca dell'Inferno
Campora
I Conti
Monte Paipo
Pianillo
Monteperlaso
Nocelle
Bomerano
POSITANO
Fornillo
Punta d'Arienzo
Punta S. Pietro
Scoglio Madre e Figlio
Vettica
Furore
Punta del Forno
Torre di Vettica
Torre di Praiano
Prajano
Cala di Conca
Capo Sottile
Scoglio dell'Eca
SALERNO
PENISOLA di SORRENTO
Scala di 1: 100.000
Chilometri
Abbreviazioni: Ma = Marina, Mte = Monte, Pno = Piano, Pta = Punta, R. = Rio, S. M. = Santa Maria, Te = Torre, Va = Villa, Ve = Vallone.
Tramvia

villa, where there is another entrance to the park. — Above, to the left, rises the *Monte Coppola* (984 ft.), which may be ascended from the park-gate in ¾ hr., by wood-walks, winding, and crossing several ravines, with views of the bay and Vesuvius. — We may return to the town by Pozzano (as indicated above; ½ hr. longer); the road is shady most of the way and passes the ruined castle mentioned above. The monastery of *Santa Maria a Pozzano* is now a sailors' hospital. Everywhere fine views.

The *Road from Castellammare to Sorrento (12 M.; tramway and carriages, p. 365, 366; walking pleasant as far as Meta) leads below the monastery of Santa Maria a Pozzano (see p. 366) to the *Capo d'Orlando*. The three rocks on the coast are called *I Tre Fratelli*. 4 M. *Scraio* (tramway-station); 5 M. *Vico Equense* (two restaurants), with 3100 inhab., on a rocky hill.

We cross a ravine. On the right lies *Marina di Equa*. 6¼ M. *Seiano*. We ascend through vineyards and olive-groves on the slope of the *Punta di Scutolo*. Then, descending towards Meta, we overlook the famous *Piano di Sorrento*, sheltered by mountains, furrowed by ravines, and noted for its healthy climate and luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This was a favourite resort of the wealthy in ancient times, and now attracts visitors of all nationalities.

8 M. **Meta** (*Hôtel Bella Meta*, at the N. end), with 5800 inhab., has two small harbours. Beyond the church of *Santa Maria del Lauro*, supposed to occupy the site of a temple, the high-road to Positano and Amalfi (p. 380) diverges to the left.

Our road crosses the ravine of Meta by the Ponte Maggiore, near (8½ M.) the station of *Piano*, and passes the straggling village of *Carotto* (extending from the hills on the left to the *Marina di Cazzano* on the right) and *Pozzopiano*, amidst orange-gardens. 10 M. *Sant' Agnello*, with the Hôt. Cocumella (see below). Passing several villas, and through a long suburb, the tram-cars stop at (11¼ M.) the E. end of the town and lastly at the (12 M.) W. end.

Sorrento. — Hotels (comp. p. xvii): *Vittoria, above the Marina Piccola (lift), with fine view, entered from the piazza, R. from 5, B. 1½, déj. 3½, D. 6, pens. from 12, in summer 10 fr.; *Imperial H. Tramontano & Tasso, between the Marina Piccola and Grande, also high above the sea (lift). — To the E. of the small Marina, *H. d'Europe, R. 3-4, B. 1¼, déj. 3, D. 4, pens. 7-10 fr.; 4 min. from the piazza, *Grande Bretagne, R. 3, B. 1½, déj. 3, D. 4, pens. 7-8 fr.; *Royal, R. 3½, B. 1¼, déj. 2½, D. 4, pens. from 8 fr.; farther on, H. Lorelei, R. 3, B. 1¼, déj. 3, D. 4, pens. 6-7 fr.; H. de Londres, R. 3, B. 1¼, déj. 3, D. 4, pens. 6-7 fr. — In the town: H. Villa di Sorrento, Piazza Tasso, R. 2, pens. 6 fr. — In the E. suburb (see p. 368), Villa Rubinacci, rooms only, unpretending (R. 1½ fr.). Farther on, ½ M. to the E. of the town, *H.-Pens. Cocumella, in a fine quiet situation, off the high-road and near the beach, pens. 7½-9 fr. (incl. wine). — To the W., on the Capo di Sorrento (p. 368), Pens. Paradis, with café, 5-6 fr.; Pens. Minerva, with trattoria, 4½-5 fr.

Cafés: *Caffè-Birreria Ercolano*, in the Piazza, opposite the Circolo, also confectioner; *De Martino*, same piazza.

Carriages. The charges are lower in the morning than in the after-

noon; bargain advisable before starting. To *Massa Lubrense* with one horse $1^1/_4$-2, with two horses 2-3, there and back 2-3 or 3-4 fr.; on to *Sant' Agata* double; to *Meta*, $^3/_4$-$1^1/_4$ or $1^3/_4$-$2^3/_4$, to *Castellammare*, 3-$4^1/_2$ or 6-9 fr. — *By time:* two-horse carriage 2 fr. the first hr., $1^1/_2$ fr. each hour more. — To *Amalfi* (p. 379) 8-12 or 12-15 fr. (dearer at a hotel; return-carr. cheaper). — Donkey generally 1 fr. per hour; 2-3 hrs. 2-$2^1/_2$ fr.

Steamboats to Naples and Capri, see p. 369; landing or embarking 20 c., in the hotel-boats 50 c., incl. small luggage; heavy luggage 80 c. per 100 kg. (220 lbs.). — Small Boats (at the Marina Piccola) 1-$1^1/_2$ fr. per hr. with one rower. Attractive excursions ($1^1/_2$-2 hrs.): *Punta di Sorrento*, with remains of Roman masonry, and the *Grotte delle Sirene*, near the Hôtel Cocumella. To *Capri* (2-$2^1/_2$ hrs.), with two rowers 6-8, 3-4 rowers 12, 5-8 rowers 16 fr., by Capri to Amalfi in two days, with four boatmen, 30-40 fr. (bargain necessary).

English Church Service (Jan.-May), at the Hôtel Tramontano.

Silk Wares (Roman style) and Inlaid Woodwork ('tarsia'), good and cheap.

Sorrento, the ancient *Surrentum*, and in dialect *Surient*, a town with 6850 inhab., an important place in the middle ages, lies amidst luxuriant lemon and orange gardens on a tufa rock about 160 ft. sheer above the sea, and is enclosed on the other sides by ravines. The E. ravine, which the road crosses from the suburb to the Piazza, ends in the *Marina Piccola*, or small harbour. The W. ravine opens into the *Marina Grande*, or large harbour, where the fishing-boats land. In the piazza rises a marble statue of *Torquato Tasso* (b. at Sorrento 1544, d. at Rome 1595). In winter, spring, and autumn Sorrento is visited chiefly by foreigners; in summer by both Italians and foreigners for the sea-bathing. — The little *Giardino Pubblico*, opposite the Hôtel Tramontano, affords an open view of the sea.

The *Road to Massa ($3^1/_2$ M.), a continuation of that from Castellammare, crosses the ravine of *La Conca* beyond the last houses of Sorrento. To the left soon diverges the Strada Capodimonte (p. 369). We skirt the *Capodimonte*, enjoying fine views all the way, and ascend the *Capo di Sorrento* (Pens. Paradis, Pens. Minerva, see p. 367), to the end of which (10-12 min.) we may descend. The ($2^1/_2$ M.) hamlet of *Villazzano* lies at the foot of the telegraph hill (p. 369). Magnificent view of Capri; on the right is the rocky islet of *Vervece*. Then (1 M.) **Massa Lubrense**, a small town commanded by the *Castle of Santa Maria*, to which the Via Pozzillo ascends (a boy will show the way; key of the tower at one of the houses, 20-25 c.). On the coast are remains of a Roman aqueduct and other antiquities. Boats and carriages for the return to Sorrento are generally to be had here. — The extremity of the peninsula is the *Punta di Campanella*, the *Promontorium Minervae* of the ancients, so called from a legendary temple erected by Ulysses ($1^3/_4$-2 hrs. from Massa).

The Hills above Sorrento afford splendid views, but most of the paths are steep, narrow, and confined. A donkey may be hired for the ascent, but the walk is not unpleasant in cool weather.

A favourite point is the Deserto, a walk of $1^1/_2$ hr. from the Piazza of Sorrento. The carriage-road (carr., see p. 368) leads by Massa Lubrense, and then inland ronnd the *Monte San Nicola* to *Sant' Agata di Massalubrense* (6 M. from Sorrento, $2^1/_2$ M. from Massa; Pens. Petagna, 6 fr.; Pens. Jaccarino, 6 fr.; both well spoken of), a village (1289 ft.) $^1/_4$ hr. to the S.E. below the Deserto, requented as a summer-resort. Walkers and riders from Sorrento leave the Massa road a little beyond the Conca ravine (p. 368), $^3/_4$ M. from the Piazza, and ascend to the left by the *Strada Capodimonte*, a paved bridle-path. Beyond the second bend we keep to the left (the path to the right leading to Capodimonte). At ($^1/_4$ hr.) an image of the Madonna, we avoid the Crocevia road to the left and go straight on between the garden-walls. Then ($^1/_4$ hr.) we turn to the left and ascend to (10 min.) *Priora*, pass throngh a vaulted passage, cross the Largo Priora in front of the chnrch, turn to the right, and again to the right, following the paved path. The red bnilding on the hill before ns, 35-40 min. from Priora, is the ***Deserto** (1492 ft.), a snppressed monastery, now an orphanage under ecclesiastic management (refreshments; a contribntion to the funds is expected). The roof of the bnilding affords a charming snrvey of both bays and the island of Capri; in front rises the hill of San Costanzo, to the left of which is the solitary little church of Santa Maria della Neve. — We may retnrn by Sant' Agata and the Massa road.

A similar view is offered by the hill of the **Telégrafo** (785 ft.), 1 hr. W. of Sorrento, where an optic telegraph used to communicate with Capri. We may either ascend from Villazzano (p. 368; in 20-25 min.; through wood; boy as guide, 40-50 c.), or follow the Deserto route to the point where the road to Priora diverges to the left. We then go straight to (20 min.) a guard-house of the Uffizio Daziario of Massa Lubrense, 30 paces beyond which we enter the second gate on the right and ascend through the yard of a cottage (10-15 c.) to the (6 min.) telegraph. — At the foot of the hill lies the **Valle delle Pigne**, named from a group of splendid pines, and affording a famous view of Capri. Quails are captured in large numbers here and in other parts of the peninsula of Sorrento, and in the island of Capri, in May, June, September, and October.

A beautiful view of the Piano di Sorrento and the Bay of Salerno is afforded by the **Piccolo Sant' Angelo** (1460 ft.), $1^1/_2$ hr. S.E. of Sorrento. The route ascends from the Piazza, along the E. margin of the E. ravine, passing *Cesarano* and *Baranica*. At the top is a deserted cottage. We may then ascend a little to the S., and follow the footpath through wood to the right, at the same level, along the *Tore di Sorrento*, to ($1-1^1/_2$ hr.) Sant' Agata (see above).

f. Capri.

Two Days. On arrival visit the *Blue Grotto* from the steamer; devote the afternoon to the *Punta Tragara* and the *Villa of Tiberius*, and the second day to *Anacapri* and *Monte Solaro*, or to a row round the island from the Marina Piccola. — The sea is sometimes unpleasantly rough.

Steamer from Naples to Sorrento and Capri (Società Napoletana di Navigazione a Vapore; office at the Immacolatella Vecchia, p. 325; Pl. G, 5). a. Saloon-steamer (Line D; cabin only) from the harbour near

the Castel dell' Ovo (p. 323; Pl. F, 7; landing or embarking, incl. small luggage, 30 c., trunks 20 c. each) starts daily at 9 a.m., reaches *Sorrento* about 10, departs at 10.20, reaches the Marina at *Capri* about 11, departs at 11.10, reaches the Blue Grotto at 11.30, returns thence about 12.20, reaching the Marina of Capri about 12.25. Starting again from Capri at 4 p.m. (Nov.-Jan. at 3.30), and from Sorrento at 5.10 (or 4.40), it reaches Naples about 6.10 (or 5.40) p.m. — Fares: From Naples to Capri 6 fr.; to Sorrento 4 fr. 75 c.; from Sorrento to Capri 4 fr.; from Sorrento by Capri to Naples 9 fr.; return-tickets (valid for 1 month) from Naples to Capri 10 fr., from Naples to Sorrento 7½ fr.; from Sorrento to Capri 6½ fr. — Landing or embarking at Capri 20 c., luggage 20 c. per 50 kg. (110 lbs.).

b. Mail Steamer (Line C; by *Vico Equense, Equa, Meta, Piano di Sorrento, Sorrento, Massa*) from the pier at the Immacolatella Vecchia (Pl. G, 5; p. 325) daily at 3 in winter, at 4 or 4.30 in spring, summer, and autumn; returning from Capri at 7 or 6 a.m. (to Sorrento 1½, to Capri 2½ hrs.). There are three classes: 1st, Naples-Capri 4, Naples-Sorrento 3, Sorrento-Capri 3 fr.; return within a month, 6, 5, 5 fr.

Capri. — From the *Marina Grande* (p. 371), the chief landing-place, a cable-tram ascends to the town (up 40, down 30 c., 10-4 o'clock up or down 50 c.). When a strong N. or N.-E. wind is blowing the steamers anchor at the *Marina Piccola* (p. 371). Carriages, see below.

Hotels (often full in winter and particularly in spring; advisable to secure rooms beforehand, but comp. p. xvii). *On the Marina Grande:* H. Vesuvio (formerly Miramare), R. 2-4, B. 1, déj. 2½-3, D. 3½-4, pens. 6-8 fr.; Bellevue & Trois Rois, R. 2½, déj. 3, D. 4 (both incl. wine), pens. from 6 fr., close to the landing-place. — Finely situated a little higher up, with terraces and gardens: Grotte Bleue, with private path to the beach and bathing-place, R. 3½, B. 1¼, déj. 3½, D. 4½ (both incl. wine), pens. 7-8 fr., very fair; Bristol, R. 2½-4, B. 1¼, déj. 3, D. 4, pens. 6-9 fr., well spoken of. — Higher still, on the road to Capri: Schweizerhof, R. 3-5, B. 1¼, déj. 2½, D. 4, pens. 7-9 fr., fair. — *In or near the Town of Capri:* *Quisisana (omn. at the Marina, 1 fr.), R. from 4, B. 1½, déj. 3-3½, D. 5, pens. 9-12 fr.; *Excelsior Park Hotel, at the W. entrance of the town, with garden, R. 3-6, B. 1½, déj. 3½, D. 5, pens. 8-12 fr.; H. Vittoria-Pagano (omn. at the Marina, 1 fr.), a favourite German resort, with dépendances and garden with a fine palm, R. from 2, B. 1, déj. 3, D. 4 (both incl. wine), pens. from 8 fr.; H. Continental, to the right of the Piazza, off the Via Tiberio (p. 372), S. aspect, with garden, R. from 3, B. 1¼, déj. 3, D. 4½, pens. 7-9 fr.; H. Capri (Villa Skansen), on a side-road, right of Via Tiberio, with garden and terraces, R. 3-5, B. 1¼, déj. 3, D. 4, pens. from 8 fr.; *H. Royal, on the way to the Punta Tragara, with sheltered garden, R. from 3, B. 1½, déj. 3, D. 4, pens. from 8 fr.

Pensions (well spoken of): *P. Germania*, Via Certosa, from 7 fr.; *White House*, Via Valentino, 6-8 fr.; *P. Windsor*, Via Tiberio, 6-7 fr.; *P. Stanford*, behind the Hôt. Continental, 5-8 fr.; *Villa Cercola* (English), 8-10 fr.

Cafés. *Café Hidigeigei* (German beer, groceries, books, paper, etc.; money changed), near the Piazza; *Pilsener Urquell* and *Italia* in the Piazza; *Faraglioni*, adjoining Hôt. Quisisana. — Trattorie: *Costantina*, Corso Tiberio; *Bussetti*, Hôt. Tiberio; *Gaudeamus*, opp. the post-office.

Physicians (speak a little English and French). *Dr. I.* and *Dr. G. Cerio; Dr. P. de Gennaro.* At Anacapri: *Dr. Fr. Green* (English) and *Dr. V. Cuomo.* — Chemists: *Quisisana Pharmacy*, opp. Hôt. Pagano; *International*, in the Piazza.

Post and Telegraph Office, Piazza Umberto Primo.

Carriages. From the Marina Grande to the nearer hotels (as far as San Costanzo): with one horse ½ fr., small carr. and pair ½ fr., large 1 fr.; from either Marina up to the town, with one horse 1 fr., with two 1¼ or 2 fr.; to Anacapri, with one horse, 2 fr., with two horses, 3 or 5 fr. (if the town of Capri is entered, ½ fr. more). By time, 1½ or 2 fr. per hour. At night (1st Oct. to 31st March, 8 p.m. to 5 a.m., otherwise

Punta di Vitareta
Grotta azzurra
pta Sbrussa
pta di Trasele
Bagni di Tiberio
Scopiano
pta Vitara
Marina grande
pta Capo
Fossa del Capo
Ricotta
pta del Calato
Grotta del Bove marino
S. Maria del Soccorso
Villa di Tiberio
Fischetti
Fanale antico
Pta del Monaco
Lo Cap
Ferrari
Torre di Damecuta
151
Linaro
C. Bitter
Edery H.
Ferrino
S. Costanzo
S. Antonio
Damecuta
Tiberino
La Cera
Pozzo
Castello di Barbarossa
Anacapri
pta Capocchia
Montivello
Cala del Rio
Molino a vento
Caprile
Cappello
515
Ginitero
Sroppo
Rio
CAPRI
S. Francesco
Federico
Fte S. Michele
245
Pietro
Mongiardino
230
pta di Chiavica
Grotta bianca di Matromania
Arco naturale
Grotta di Matromania
pta del Massullo
pta di Campetiello
Tuoro dell'Aruta
Carusi
Crocella
Parato
Castiglione
250
Via Krupp
Semaforo
273
La Certosa
Polifemo
Cala di Mezzo
S. Mg Citrella
Castagnara
Materita
S. Catalulo
Monte Solaro
585
Fra Felice
Unghia marina
Villa Carmela
Porto Tragara
Monacone
Punta Tragara
Faraglioni
Vulturano
Cocuzzo
438
Marina piccola
pta di Pino
Torre Guardia
200
pta di Mulo
Cala Bozzo
Migliera
Cala Ventroso
Limbo
Punta Ventroso
Grotta verde
Sta Marcellino
Faro
Cala del Tuono
pta del Tuono
pta di Carena
ISOLA DI CAPRI
1:40.000
0 250 500 750 1000 1250 1500 Metri
0 1000 2000 3000 4000 5000 Engl. Feet

10-4) 25 c. extra. Small luggage free, trunks 30-50 c. — From the town of Capri to Anacapri, with one horse, 1 fr., there and back 2 fr.; with two horses, $1^1/_4$ or $2^1/_2$ fr., large carr. 2 or 3 fr.

Horse or Donkey from either Marina to the Villa di Tiberio and back $2^1/_2$ or 3 fr.; to Anacapri and back $2^1/_2$ or 3 fr.; up the Solaro $4^1/_2$ fr.; from the town to Anacapri and back $1^1/_2$ or 2 fr.

Boats (bargain necessary) about $1^1/_2$ fr. per hour; to the Blue Grotto, see p. 373; 'giro', or tour of the island (with 4 rowers), 8-10 fr.; to Amalfi with 4 rowers (4-5 hrs.) 25 fr.

English Church Service in winter: All Saints' Church.

Capri, the ancient *Capreae* (goat-island), was the favourite residence of Augustus and Tiberius. The latter lived here almost uninterruptedly from A.D. 27 till his death ten years later, and erected twelve villas. It is a mountainous island of oblong form, 4 sq. M. in area. Its picturesque outline is one of the characteristic features in the view of the Bay of Naples. The highest point is the Monte Solaro (p. 373). The island has about 6400 inhab. and the two small towns of *Capri* and *Anacapri.* Fruit, oil, and excellent red and white wines abound. The indigenous flora comprises 800 species. The natives, however, derive their chief income from the yearly influx of visitors, to the number of 40,000. Drinking-water is scarce and of doubtful quality. Interesting popular festivals are held on the feasts of San Costanzo, the patron-saint of the island (14th May), of Sant' Antonio (13th June; at Anacapri), of the Madonna on 7th and 8th Sept. (on the Tiberio and Solaro), and of the Madonna della Libera in the middle of Sept. (on the Marina Grande).

From the *Marina Grande,* on the N. side of the island, where there are several hotels (p. 370) and fishermen's houses, two hot, shadeless routes (besides the funicular tram, p. 370) ascend to the small town of Capri: to the left (E.) the steep Strada Campo di Piseo, partly by steps; to the right (W.) the carriage-road, $1^3/_4$ M. long, in windings, past the old church of *San Costanzo.* — From the *Marina Piccola,* on the S. side of the island, a road, constructed in 1904, also leads up to ($1^1/_2$ M.) the town, in long windings which the old path ascending in steps cuts off.

Capri (450 ft.), a little town with 3000 inhab., lies on the saddle which connects the E. heights of the island (Lo Capo) with the western (Monte Solaro), and between two lower hills, *San Michele* and *Castiglione,* the first crowned with ancient ruins, the second with the remains of a mediæval castle. The centre of traffic is the small Piazza Umberto Primo, a little to the S.E. of the junction of the roads from the Marina Grande, the Marina Piccola, and Anacapri.

To the Punta Tragara, 20 min.: from the piazza we pass by the flight of steps of the church of Santo Stefano, and through a vaulted passage; then descending to the right, past the Hôt. Pagano, we follow the Via Tragara to the left just before reaching the Hôtel Quisisana. (The path straight on leads to the *Certosa,* formerly a Carthusian monastery.) We next skirt the substantial Roman masonry of the

so-called *Camerelle*, and then ascend slightly to the left. The headland called ***Punta Tragára** *(Café-Rest.)* commands a picturesque view of the *Faraglioni* cliffs, rising sheer from the sea, and of the S. coast of the island.

If pressed for time we return direct to the Piazza. A pleasant round is by the *Via Krupp*, constructed at the cost of Friedr. Krupp (d. 1902), leading from the Certosa past the Grotta di Fra Felice, once a hermitage, to the road above the Marina Piccola. — Those who have time for a longer excursion may combine the Punta Tragara with the Arco Naturale (see below). From the Tragara café they descend the steps to the right and walk along the slope, with views of the *Monacone* cliff and the *Polyphemus* rock; then uphill and downhill round the hill of the *Semáforo* (895 ft.), and, by the gorge descending on the N. of that hill towards the sea, turn inland, and in 50 min., at a group of houses, reach the route to the Arco Naturale (see below).

To the hill of Tiberius on *Lo Capo*, the N.E. headland of Capri, is a walk of $^3/_4$ hr. From the piazza we pass to the left through the archway by the Caffè d'Italia, and follow first the Via Tiberio, the narrow main street of Capri, and then a paved mule-track to (8 min.) a house with a triple veranda and marble tablets on the corners indicating the way: to the right 'Via Matermania' (see below); straight on, the 'Via Tiberio'. We follow the latter route, past the little church of *Santa Croce*, partly at the same level or slightly ascending, and then skirt the slope to the right. On the way we pass three clean taverns (Capri wine $1^1/_4$ fr. per bottle): 'La bella Carmelina'; then, higher up on the right, above the Grotta Bianca (p. 374), 'La bella Carolina'; and near the top of the hill, the 'Salto di Tiberio', named after the rock (973 ft.) from which, according to a pure myth, the tyrant hurled his victims. To the right is the basement of an ancient Lighthouse *(Fanale Antico)*, with a fine view.

After a slight ascent we reach the extensive ruins of the ***Villa di Tiberio** (pronounced *Timberio* by the natives). At the top of the hill is the chapel of *Santa Maria del Soccorso* (1115 ft.), with a gilded statue of the Madonna and the cell of a hermit, who offers wine and for a trifle allows the visitor to inscribe his 'testimonium præsentiæ'. We have here a glorious view of the island and the blue sea on both sides of the peninsula of Sorrento, finest by evening light.

On the way back, after 20 min., we take the route marked 'Via Matermania' on the house with the marble tablets, and follow the telegraph-wires, past gardens and isolated houses, to (10 min.) a group of houses at the head of a gorge, where our path is joined by that from the Punta Tragara. To the left in this valley, 8 min. farther on, the path being rather rough towards the end, rises the ***Arco Naturale**, a grand natural archway in the rock. — We may now retrace our steps for 4 min., then descend to the left, through some small gardens and by a flight of 180 steps, to the *Grotta di Matromania*. This cavern, which contains some Roman remains, was perhaps a shrine of Mithras, the 'unconquered sun-god' of the Persians, who was greatly revered under the Roman emperors.

From Capri to Anacapri (a drive of $^1/_2$ hr.; a walk of $^3/_4$ hr.) the picturesque road ascends in long windings. Above it rise the

ruins of the *Castello di Barbarossa* (1334 ft.), named after a pirate who destroyed it in 1544. Where the road turns S.W., between the Caffè Bitter and the Eden Hotel, we enjoy a superb *View of the bays of Naples and Salerno.

Anacapri. — *Eden Hôt. Molaro, outside the town, to the N.E., amidst gardens, R. 4-5, B. 1½, déj. 3½, D. 5, pens. 8-12, omn. 1 fr.; Hôt. Paradiso, in the Piazza, near the church, with garden, R. 3-6, B. 1¼, déj. 3, D. 4, pens. 6-9 fr.; Hôt. Victoria, English, with garden, R. 3, B. 1, déj. 3, D. 4, pens. 7 fr.; both good. — Cafés: *Villa Bitter*, opposite the Eden Hotel, with view-terrace; *Herm. Moll*, in the town, with garden-terrace. — Physicians, see p. 370.

Anacapri (ca. 980 ft.), the second little town in the island, with 2300 inhab., is scattered over a lofty plain sloping towards the W., and invites to a prolonged stay. The houses have an almost Oriental character. Adjacent is the pleasant village of *Caprile*. A pretty walk may be taken to the *Migliera*, a fine point of view on the S. verge of the plateau, 1-1½ hr. there and back.

Ascent of Monte Solaro (1 hr. from Anacapri; donkey from Capri, see p. 371). Coming from Capri, we leave the road just beyond the garden-wall of the Eden Hotel (see above), and follow the lane to the left past the *Villa Massimino* to the (150 paces) *Villa Giulia*. (Here, on the right, comes a lane from the main street of Anacapri, 250 paces.) We turn to the left, skirt the villa-wall for 30 paces, and ascend to the right to a path on the hill-side. We ascend this path to the right (S.), partly over débris, partly by built steps, to (½ hr.) a saddle with a shrine of the Madonna (left), and thence to the right to the (15-20 min.) summit. The ***Monte Soláro** (1918 ft.), which rises abruptly from the sea on the S. side, and is crowned with a ruined castle (bread and wine to be had), commands a superb view of the bays of Naples and Salerno; to the E. rises the chain of the Apennines, bounding the Campanian plain in a great crescent, from Terracina on the N. to the hills of Calabria on the S.; while at our feet lie Capri itself and the peninsula of Sorrento.

The Blue Grotto. — This excursion, from the Marina Grande at Capri and back, takes about ¾ hr. by steamer (p. 370), or 1¾-2 hrs. by small boat. The grotto itself can only be entered by small skiffs holding three persons (unpleasant in rough weather, and impossible in a strong N. or W. wind). The tariff is posted up at the Marina: *a*. From the steamer into the grotto and back, 1¼ fr. each person; *b*. From the 'Banchina di Capri' (Marina Grande) and back, 1 pers. 2¼, 2 pers. 3¾, 3 pers. 5¼ fr., 4 or more pers. 1½ fr. each. On arriving by small boat off the grotto we change into the skiffs. The hire of the skiff entering the grotto is included in the tariff ('Nei suddetti prezzi è compreso il noleggio del piccolo battello per l'entrata alla Grotta Azzurra, che perciò andrà a carico dei barcaiuoli'). The stay in the grotto is limited to ¼ hr.; for each ¼ hr. more 50 c. extra. — The hirer of a boat at the Marina should explicitly refer the boatman to the tariff, to make sure that he, and not the hirer, is to pay the 1¼ fr. for entering the grotto.

The row from the Marina Grande to the Blue Grotto (2 M.; in about ¾ hr.), along the base of the precipitous rocky shore, is very

beautiful in fine weather, and the surface of the water is gay with jelly-fish. On the way we pass the fragment of a wall, said to have once belonged to the Bagni di Tiberio. The ***Blue Grotto** *(Grotta Azzurra)* is a cavern eroded by the breakers in prehistoric times, but owing to a subsidence of the land is now more than half filled with water. The entrance is scarcely 3 ft. high, allowing access to small skiffs only (see above; passengers have to stoop). The interior is 58 yds. long, 32 yds. broad, and 39 ft. high. The wonderful blue colour arises from the fact that the light penetrates through the medium of the water. The effect is therefore most striking in bright summer weather about midday. Objects in the water assume a silvery appearance. A boy offers to bathe to show this effect (1 fr. at most, even for a party), but the visitor's own hand or arm may serve the purpose. About the middle of the grotto are the remains of steps, leading to a passage of the time of Tiberius, now filled up. The lowest step is now 19 ft. under water, pointing to a great subsidence even in historic times.

The Blue Grotto is the most famous of the caverns in the rocky shores of Capri, but others are also worth visiting. The Giro, or Voyage round the Island, takes 3-4 hrs. (boats, see p. 371). Steering E. from the Marina Grande, we first come to the large *Grotta del Bove Marino;* then, beyond Lo Capo, the *Grotta Bianca*, with its stalactites. Within this grotto, about 100 ft. above the sea, is the *Grotta Meravigliosa*, also with stalactites (accessible from the land; 5 fr.). The finest part of the trip is at the *Faraglioni* (p. 372); the central cliff is pierced by a huge archway, through which the boat passes, not visible from the land. We pass the Marina Piccola (p. 371), and in 25 min. more reach the *Grotta Verde*, at the base of Monte Solaro, of a beautiful emerald-green, the finest cavern in the island after the Blue Grotto (best light 10-11 a. m; not accessible in a S. wind). The voyage hence round Anacapri to the Blue Grotto is less attractive, but the latter, if not yet seen, would form a fitting close to the excursion. (In this case a skiff for the grotto should be ordered before starting.)

g. The Bay of Salerno. Pæstum. Amalfi.

Comp. Map, p. 378.

The Bay of Salerno is bounded by mountains on the N. side only. Here are situated the towns of *Salerno* and *Amalfi*, important places in mediæval annals, with a few lingering memorials of their former greatness. Farther S. the coast is flat and monotonous, but in the bleak wilderness of *Pæstum* the traveller will be profoundly impressed with several of the noblest existing monuments of Greek architecture, eclipsing even the Roman Forum itself.

Plan of Excursion, combined with the preceding (pp. 367, 369), as follows: 1st Day: Train from Naples or from *Cava dei Tirreni* (good night-quarters) to *Pæstum;* in the evening to *Salerno* (or to Amalfi, if rooms engaged there). 2nd Day: *Amalfi*. 3rd Day: To *Sorrento*. 4th Day: About noon to *Capri;* 5th Day: Return to Naples.

Railway from Naples to *Cava dei Tirreni*, 28 M., in $1^1/_4$-$2^3/_4$ hrs.; fares 5 fr. 25, 3 fr. 70, 2 fr. 35 c.; to *Salerno*, 34M., in $1^1/_2$-3 hrs.; fares 6 fr. 30, 4 fr. 40, 2 fr. 85 c. (Vietri is the station for Amalfi); to *Pæstum*, 59 M., in $2^3/_4$-5 hrs. (express to Battipaglia only, but in the travelling season there are express through-carriages from Naples to Pæstum); fares 10 fr. 95, 7 fr. 65, 4 fr. 95 c.; return 15 fr. 80, 11 fr. 5, 7 fr. 10 c. — Fares from

Cava dei Tirreni to Pæstum 5 fr. 70, 4 fr., 2 fr. 60 c., return 8 fr. 45, 5 fr. 90, 3 fr. 80 c.; from Salerno to Pæstum, 4 fr. 65, 3 fr. 25, 2 fr. 10 c. (no return-tickets, but they may be obtained to *Ogliastro*, the next station beyond Pæstum, for 7 fr. 75, 5 fr. 45, or 3 fr. 50 c., and are valid to and from Pæstum).

From Naples to *Pompeii*, 15 M., see pp. 354, 355. — 15½ M. *Valle di Pompei*, a village that has sprung up around the pilgrimage-church of *Santa Maria del Rosario*. We follow the fertile valley of the *Sarno*. — 17 M. *Scafati*, 19½ M. *Angri*, both industrial places. In the vicinity, in 553, the Byzantine general Narses defeated Teia, the last king of the Goths — The country becomes more mountainous. — 22 M. *Pagani*.

23 M. *Nocéra de' Pagani* or *Inferiore*, a busy manufacturing town (11,900 inhab.), near the ancient *Nuceria Alfaterna*. To the left, above a large Capuchin monastery, is the ruined *Castello in Parco*. — Near (25 M.) *Nocera Superiore*, on the right, lies the ancient church of *Santa Maria Maggiore*. — The line ascends.

28 M. **Cava dei Tirreni.** — *Hôtel de Londres, R. 4-6, B. 1½, déj. 3, D. 5, pens. 10-12 fr.; *Hôt. Savoie, R. from 3, B. 1¼, déj. 3, D. 4½, pens. from 7 fr.; H. Vittoria & Pens. Suisse, R. 3-4, B. 1¼, déj. 3, D. 4, pens. 7 fr., well spoken of; Park-Hôt., R. 3, pens. 7 fr.

Cava dei Tirreni (645 ft.), prettily situated among green hills, with many villages around and pleasant walks, is a favourite resort of foreigners in spring and autumn and of the Neapolitans in summer. The town (23,400 inhab., including suburbs) consists mainly of a street ½ M. long, flanked with arcades. Near the Piazza, with the church and a large fountain, are the grounds of the *Villa Pubblica*, where a band plays on summer-evenings.

*Excursion to Corpo di Cava, ¾-1 hr. S.W. (one-horse carr. there and back 3, two-horse 5, three-horse 6 fr., incl. stay of 1 hr.). Leaving the Piazza of Cava dei Tirreni, we go to the W., round the public grounds, and take the road leading W. from behind the middle of the grounds. Passing (right) a little church, we ascend between walls, past the red tobacco-factory, to (¼ hr.) the church and houses of *Sant' Arcangelo*. Here we leave the road leading to the right to Passiano, and descend to the left, cross a ravine, and again ascend to the right, skirting a wood. At the top we have a view of Cava dei Tirreni and of the Bay of Salerno. We follow the edge of the wood (on the right) and in 20-25 min. come to the church of *Pietra Santa* (17th cent.). Our road is soon joined by another on the left. The road then divides; that to the right leads to the village of *Corpo di Cava* (1968 ft.; two rustic inns); that to the left crosses the viaduct to (5 min.) the Benedictine monastery of **La Trinità della Cava**, founded in 1025, and now, like that of Monte Cassino (p. 316), used as a lyceum. The present buildings date from the end of the 18th cent. Admittance daily, from 9 till dusk, except on high festivals (p. xx). The church (with marble sarcophagi of the first abbots and a pulpit of the 12th cent.), the Archives, the small Pinacoteca, and several rooms kept up in their former style, are shown.

The train soon comes in sight of the Bay of Salerno.

30½ M. *Vietri*, prettily situated, with 3000 inhab.; travellers bound for Amalfi direct leave the train here and go on by carriage or diligence (see p. 378).

The railway, supported by galleries, and passing through four tunnels, the last under the castle-hill, descends rapidly to —

34 M. **Salerno.** — The Railway Station lies at the far E. end of the town: one-horse carr. 1/2, two-horse 1 fr., at night 70 c. or 1 fr. 50 c.; omnibus 10 c.

Hôtel d'Angleterre, Corso Garibaldi 34, with view of the bay, R. 3 1/2, B. 1 1/2, déj. 3 1/2, D. 5 (both incl. wine), pens. from 9 fr.; Hôt.-Rest. Vittoria, Corso Vitt. Emanuele 18, near the station, and Alb. Roma, Corso Garibaldi 8, both unpretending.

Salerno, the ancient *Salernum*, a town of 27,000 inhab., and the seat of an archbishop, was an important place in the 9th-15th cent., and was famed for its medical school, once the greatest in Europe. It lies picturesquely on the hill-side at the N. angle of the bay, and is bounded on the E. by fertile plains.

Skirting the sea is the *Corso Garibaldi*, with its flower-beds, over 1 M. long. Here is the *Theatre;* to the E. of it is the *Post Office;* then the monument of *Carlo Pisacane*, Duke of San Giovanni, a Genoese, who perished in the attempt to revolutionize Italy in 1857. The large building about 5 min. to the E. is the *Prefettura;* adjoining it, a lane leads to the left, passing near the churches of *San Giorgio* and *Sant' Andrea*, each containing an altar-piece by Andrea (Sabbatini) of Salerno (1480-1545), to the —

Cattedrale San Matteo, erected in 1070 by Robert Guiscard, badly restored in 1768, but still worthy of a visit.

The steps ascend to an Atrium, enclosed by 28 antique columns from Pæstum. Along the walls are ranged 14 ancient *Sarcophagi*, which were again used by the Normans. The bronze doors, like those at Atrani and Amalfi, were executed at Constantinople in 1099.

Interior. Above the door is a large mosaic of St. Matthew, of the Norman period. The nave contains two ambones or reading-desks, with Cosmato decoration. — The choir contains a pavement and screen with mosaics of the Norman period and two columns of verde antico. In the chapel to the right of the high-altar is the tomb of *Pope Gregory VII.* (Hildebrand), who died here in 1085, having followed Robert Guiscard to Salerno after the sack of Rome; the monument was restored in 1578; statue and frescoes modern; adjacent on the left is the monument of *Archbishop Caraffa* (d. 1668), adorned with an antique sarcophagus relief. — Here, by an ancient relief of a ship unloading, steps descend to the richly decorated Crypt, said to contain the remains of St. Matthew, brought from the East in 930.

On the hill (900 ft.) are the ruins of the Lombard *Castle*, captured by Robert Guiscard. The view repays the ascent. Passing the cathedral, the 'Salita del Castello' turns to the right above the Carceri (prison), and then becomes a steep path; at the top, 3/4 hr., is a cottage (10-15 c.).

As the train proceeds we have a view of Capri (right) and the mountains (left). — 39 1/2 M. *Pontecagnano;* 44 M. *Montecorvino.*

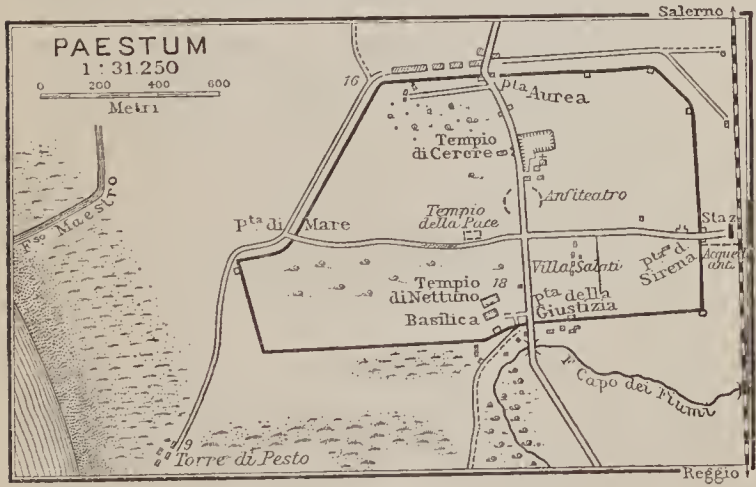
45 1/2 M. *Battipaglia* (230 ft.; buffet), junction for Pæstum and Reggio (change carriages). — The train goes on to Eboli, Metaponto, and Brindisi (see *Baedeker's Southern Italy*).

The Railway to Pæstum traverses marshy moorland, enlivened only by a few herds of buffaloes, and malarious in summer. — 49½ M. *San Nicola Varco.* We cross the rushing *Sele,* the *Silarus* of antiquity. — 54½ M. *Albanella,* 57 M. *Capaccio.*

59 M. **Pæstum,** Ital. *Pesto.* — Most travellers will find the four hours between the arrival of the train from Naples and the departure of the next sufficient for their visit. Admission to the temples on week-days 1 fr., Sun. free (ticket-office at the temple of Neptune). In the season there is a buffet at the station (déj. 2½ fr.).

Pæstum, Grk. *Poseidonia* ('City of Neptune'), was founded by Greeks from Sybaris about B.C. 600. In the 4th cent. it fell under the sway of the Lucanians, and in 273 became a Roman colony. But by the time of Augustus the town had become notorious for its bad air. It was gradually deserted, and then forgotten for centuries. The temples date from the golden age of Greek architecture, and in beauty and preservation are second only to those at Athens.

The railway-station lies to the E. of the ancient town. Near it are remains of an aqueduct and ancient pavement. We enter the town, enclosed by massive walls 3 M. in circuit, by the *Porta della Sirena,* and in 8 min. reach the high-road, which crosses the town from N. to S. We here obtain a striking view of the ruins: to the left the temple of Neptune and the Basilica; to the right, a little further off, the temple of Ceres.



The **Temple of Neptune, a noble example of the pure and severe architecture of the 5th cent. B.C., measuring 65 by 26 yds., has at each end six massive fluted Doric columns, and on each side twelve (or, including the corner-columns, fourteen): in all, thirty-six well-preserved columns 28 ft. high, and 6¾ ft. in diameter at

the base, and $4^3/_4$ ft. at the top. Within the cella are two rows of seven columns each (about $6^1/_2$ ft. in diameter), with a second row of smaller columns above, supporting the roof, of which five on the S. side and three on the N. are still standing. The stone is a kind of porous limestone, mellowed in colour by age, in which fossil reeds and aquatic plants are visible. The whole was once covered with stucco, to conceal defects in the stone. The simple, massive, and gracefully tapering columns, whether viewed from far or near, produce a strikingly beautiful effect. A stone basis in front of the E. façade belonged to a sacrificial altar.

Close by, to the S., rises the second temple, groundlessly called the ***Basilica,** 179 by $80^1/_2$ ft., believed to be older than the temple of Neptune, and to date from the 6th cent. B.C., as this less effective edifice would hardly have been erected after its grander neighbour. Of its fifty external columns there are nine at each end and sixteen on each side. The shafts are unusually tapering ($4^3/_4$ ft. in diameter below, 3 ft. above); the capitals are of an archaic bulging form. A row of columns in the centre divided the temple lengthwise into two halves. In 1907 part of the ancient Greek road passing the Basilica was excavated.

A little to the N. rises the little ***Temple of Ceres** (or of *Vesta* according to others), 106 by 46 ft., with six very tapering columns at each end and eleven on each side, 4 ft. in diameter below, $2^3/_4$ ft. at the top. This temple, about midway between the others in date, is another fine example of the simple and majestic Greek style.

The three temples are overgrown with ferns and acanthus, enlivened by grasshoppers, lizards, and little snakes.

The fragments of Roman buildings are unimportant. Outside the N. gate was a Street of Tombs, the yield of which is in the Naples Museum.

An interesting walk may be taken on the town-wall from the *Porta di Mare* (about 1 M., straight from the station) to the so-called *Porta della Giustizia,* adjoining which, on the E., is a tower with a terrace, affording the finest general view of the temples.

Continuation of the railway to Reggio, see *Baedeker's Southern Italy.*

From Salerno by Amalfi to Sorrento. — From Salerno to *Amalfi:* one-horse carr. 6-8, two-horse 8-10 fr., in $2^1/_2$-3 hrs.; from Vietri (p. 375) 3-4, or 5-6 fr.; landau with three horses 9-10 fr. and 1 fr. fee, in 2-$2^1/_2$ hrs. — Diligence from Vietri to Amalfi twice daily (morning and evening; returning from Amalfi in the early morning and at noon). — From Amalfi to *Sorrento,* carr. and pair 12-15, landau 20 fr.

The *High-Road from Salerno to Amalfi (about $12^1/_2$ M.) is nearly all the way hewn in the cliffs of the coast, or carried over ravines by viaducts. It passes *Vietri* (p. 375), the fishing-village of *Cetara,* and the little towns of *Maiori* and *Minori* (between which is the Hôt.-Pens. Torre, pens. $7^1/_2$-10 fr.). The watch-towers were

Cappellania
Corsano
Campinola
Imperato
Castello
Montagnone
Ponte Cairata
Passiano
CAVA DE TIRRENI
Castagniano
Cesarano
Cioue
Rostagnano
Pso del Cerreto
S. Arcangelo
Dupino
Mte Cerreto
1315
Figline
Polvica
Mte Pertuso
1139
S. Quaranta
Costa
Cimitile
Castagneto
Paterno
Sparavento
Fra Francesco
La Crocella
Alessio
P. Fatta
C.S. Pietro
Cal. Bosco
Tienero
Carpo di Cava
Marini
C. Stella
Molina
C. Novello
C. Vitulano
Pendici della Cava
Dragonea
M.S. Liberatore
C.te della Foresta
S. Angelo
Lo Spagnolo
Jacconi
Bucaro
Benincasa
VIETRI
Mte del Demanio
Albori
Torre Crestarella
Raito
Marina di Vietri
I due Fratelli
Pontepriuario
Vecite
Mte Mandrino
Mte di mano d'Arbore
S.M. delle Grazie
Mte Polerio
Punta e Lanterna di Fuonte
Scala
Misericordia
Mte dell'Avvocata
Fuonte
Minori
MAJORI
Cetara
Pulichito
Piano di Vieseo
Delegazione di Porto
Tre di Mezzacapo
Marmorata
Tre Salicerca
Tre dello Scarpariello
Badia
Erchie
Rovine di Sovarano
Pogerola
Villa Proto
Castiglione
Tre di Badia
Tre diruta e Punta d'Erchie
Atrani
Corpo di Guardia
Capo Tramiolo
Torre diruta
Capo d'Orso
Abbreviazioni:
C=Casa, Mte=Monte,
P=Punta, Pzo=Pizzo,
S=Santa, Tre=Torre, V=Vallone.
Scale di 1:100.000
1 ½ 0 1 2 3 4
Chilometri.

erected in the 16th cent. as refuges from pirates. *Atrani,* with its ancient church, the last village before Amalfi, is separated from it by a lofty headland crowned with the ruined castle of *Puntone.*

Amalfi. — Hotels (often full in the season; rooms should be secured in advance). *Hôt. Cappuccini-Convento, in the old Capuchin monastery (see below), high above the town (193 steps), frequented by English and American travellers, R. from 4, B. 1½, déj. 3, D. 5, pens. (except in the busy season) 10-15 fr. — Albergo della Luna, in the old Antonian monastery, with picturesque cloisters, at the E. end of the town, ¼ M. from the harbour, R. 2½, B. 1¼, déj. 2½, D. 4, pens. 8 fr. (all. incl. wine), very fair; H. Marine-Rivière, by the sea, R. 3, B. 1¼, déj. 3, D. 4, pens. 7-9 fr. (all incl. wine); H.-Pens. de la Sirène, on the road, R. 2½, B. 1, déj. 2½, D. 4, pens. 7-8 fr.; both good; Hôt. d'Italie, by the sea, R. from 2½, B. 1, déj. 2½, D. 3½ (both incl. wine), pens. 7 fr.; H.-Pens. Santa Caterina, on the road, 10 min. W., R. 2½, B. 1, déj. 2½, D. 3½ (both incl. wine), pens. 7 fr., good.

English Church Service (Feb.-April) at the Hôtel Cappuccini-Convento.

Amalfi, a town with 5100 inhab. and paper-mills, lies at the mouth of a deep ravine, shut in by grand mountains and rocks. It was a thriving place in the 8th-12th cent., when, with a doge as its ruler, its sea-borne trade rivalled that of Pisa and Genoa. For several centuries the maritime code of Amalfi was in force throughout the Mediterranean. To Amalfi belongs also the credit of having improved the compass, but Flavio Gioia, the alleged inventor, to whom a statue was erected at the E. end of the town in 1902, is a mythical personage.

From the Marina a short street leads to the little Piazza, to the right of which a flight of 62 broad steps ascends to the —

Cattedrale Sant' Andrea, an edifice of the 11th cent., in the Lombard Norman style, and still interesting in spite of later alterations. The campanile, with columns from Pæstum, is of 1276.

The *Bronze Doors,* executed before 1066 at Constantinople, bear Latin inscriptions in silver letters.

The Interior has a nave and aisles, flanked with chapels on each side. Behind the chapels on the left side is a third aisle, really a separate church. The ancient sarcophagi should be noticed. — The choir contains ancient columns and two candelabra decorated with mosaic from Pæstum. — From the aisles steps descend to the Crypt (generally open; otherwise 20 c.), where the bones of St. Andrew, said to have been brought from Constantinople in the 13th cent., are highly revered. The colossal statue of the saint was presented by Philip III. of Spain (early in the 17th cent.). — The Cloisters contain seven ancient columns from Pæstum, which supported the portal before its restoration in 1865, and a relief of the Twelve Apostles of the 14th cent.

Above Amalfi, on the W., is the conspicuous old *Capuchin Monastery,* now a hotel (see above), built in the hollow of a rock rising about 230 ft. abruptly from the sea. It contains fine cloisters and a charming veranda, with a splendid view. Ascent by steps from the road to the W. of Amalfi, ¼ hr. from the harbour.

A cool and pleasant Walk may be taken in the narrow *Valle de' Molini,* or mill-valley, at the back of Amalfi, about 1½ M. long, which contains 18 paper mills. From the Piazza we follow the main street for 4 min.; then, opposite the fountain, go straight on through the Porta dell'

Ospedale, a covered passage. Very picturesque is the (1 hr.) *Molino Rovinato* (also reached by an easy path in steps, with fine views, crossing the brook twice, and then turning to the right).

From Amalfi to Ravello, an ascent of 1½-2 hrs. (small two-horse carr. 6 fr., there and back). Even for walkers the road is preferable to the shorter footpath. It leads through Atrani (p. 379), and nearly opposite the 'Villa Proto' (¼ hr. from the Alb. della Luna at Amalfi), it ascends to the left in windings, through beautiful orange-groves in the Valley of Atrani and again in windings to the little town.

Ravello (1227 ft.; **Hôt.-Pens. Palumbo*, Swiss landlady, R. 3-5, B. 1½, déj. 2½, D. 4-5, pens. 9-10 fr., closed June-Sept.; **H.-Pens. Belvedere*, with garden and view, R. 3, B. 1½, déj. 3, D. 4, pens. 8-10 fr.; *Alb. del Toro*, pens. 5 fr., plain but good), with 1200 inhab., merits a visit both for its views and its buildings of the Norman period.

The Romanesque *Cathedral* in the Piazza, of the 11th cent., is modernized. Bronze doors of 1179, with saints and ornaments in relief; magnificent marble pulpit, with mosaics, presented in 1272; less imposing, the ambo, of 1131, with Jonah swallowed by the whale.

To the left on leaving the cathedral, passing a *Fountain*, and walking for 100 paces between garden-walls, we reach the entrance to the *Palazzo Rufolo* (ring at the second gateway on the right), partly restored by the late Mr. Reid. This edifice, in the Saracenic style, with a charming little colonnaded court, was begun in the 11th cent.; the garden-terrace commands a delightful view (adm. 11-5, 1 fr.).

A fine extensive view is to be had from the *Belvedere Cembrone*. Passing in front of the cathedral, towards the S., we go straight through an arcade, ascend, pass through the porch of S. Antonio, pass (8 min.) the portal of the church of *Santa Chiara* (left), and reach the door of the portal, No. 122 (knock; fee 25 c.); lastly through the garden to the belvedere.

We return to the piazza. A lane to the left of the cathedral ascends in 5 min. to *San Giovanni del Toro*, a modernized basilica with a fine old pulpit (closed; custodian under the arch of the gateway, 25 c.). — From the adjacent garden we have a view of the valley of Minori with the village of that name at its mouth, and, beyond it, of Maiori and Capo d'Orso (15-20 c.).

The *High-road (to Sorrento about 19 M.; carr. see p. 378) beyond Amalfi is also largely hewn through rock. The views are finest in the morning when the sun is behind us. The road passes the villages of *Lone*, then *Vettica Minore, Furore, Praiano, Vettica Maggiore* (comp. Map, p. 366), all unimportant. The last place on the coast, 10 M. from Amalfi, is the little town of **Positano** (*Margherita*, R. 2½ fr.; *Germania*, R. 2½, B. 1, déj. 3, D. 4 fr.; *Roma*, R. 2, déj. 2, D. 2¾, pens. 6 fr.), picturesquely situated on the hill-side.

About 2½ M. beyond Positano the road begins to ascend inland. The drive from Positano to the highest point of the road (*Ristor. dei due Golfi*, plain) takes an hour. The descent through vineyards and olive-groves to Meta affords fine views of the Piano di Sorrento and the Bay of Naples. At the Madonna del Lauro at *Meta* (p. 366), 6 M. (a drive of 1⅓ hr.) from Positano, we reach the Castellammare and Sorrento road, at a point nearly 3 M. from *Sorrento* (p. 366).

INDEX.

Abano 98.
Abbadia 23.
Abbiategrasso 48.
S. Abbondio 20.
Acerra 316.
Acherusia Lacus 350.
Acqua Acetosa 298.
Acquaseria 20.
Acque Albule 311.
Adriana, Villa 311.
S. Agăta di Massalubrense 369.
Agerola 366.
Agliana 132.
Agnano 346.
S. Agnello 367.
Airolo 4.
Aix-les-Bains 2.
Ala 52.
Alassio 123.
Alba Longa 306.
Albacina 192.
Albanella 377.
Alban Mountains 304.
Albano 308.
—, Lake of 306.
Albate 9.
Albegna 173.
Albenga 123.
Alberese 173.
Albissola 122.
Alessandria 49. 41.
Allerona 189.
Alpignano 3.
Altopascio 132.
Alviano 191.
Amalfi 379.
Anacapri 373.
Anagni 315.
Ancona 192.
S. Angelo, Monte (Terni) 188.
— — (Sorrento) 366.
—, Piccolo 369.
Angera 17.
Angri 373.
Annibale, Campo di 310.
Annone 41.
Antignano 344.
S. Antonio Mantovano 60.
Anzio-Nettuno 315.
Apuane, Alpi 127.
Aquino 316.
Arbia 181.
S. Arcangelo 373.
Arco 52.
— Felice 348.
Arcola 127.
Ardenza 128.
Arenzano 122.
Arezzo 181.
Argegno 22.
Argentario, Monte 173.
Ariccia 308.
Arona 17. 10.
Arquà Polesine 99.
Arquata (Scrivia) 49.
Asciano 181.
Ascona 13.
Asseuza 54.
Assisi 186.
Asti 41.
Atrani 379.
Attigliano 191.
Augustus, Bridge of 188.
Aulla 97.
Avenza 127.
Avernus Lacus 349.
Aversa 192.
Avigliana 3.
Avio 52.
Azzano 22.

Bacoli 349.
Bagni 310. 311.
Bagnoli 343. 346.
Baia (Bajæ) 349.
Baldo, Monte 53.
Baranica 369.
Bardolino 54.
Bardonnèche 2.
Barra 352.
S. Bartolomeo, Mte 54.
Bassano 66.
— Teverina 191.
Bastia 186.
Battaglia 98.
Battipaglia 376.
Baveno 15. 10.
Belgirate 17. 10.
Bellagio 21.
Bellano 20.
Bellavista 352.
Bellinzona 5.
S. Benedetto del Tronto 192.
Benevento 192.
Bergamo 23.
Bergeggi 123.
Berici, Monti 62.
Biasca 5.
Bibbona-Casale 173.
Binasco 34.
Bissone 8. 18.
Bisuschio 18.
Bivio Squarciarelli 307. 309.
Blue Grotto 373.
Boara 98.
Bogliaco 53.

Bologna 100.
Accademia delle Belle Arti 105.
Archigiunasio Antico 103.
S. Bartolomeo 104.
Campo Santo 107.
Casa Isolani 104.

Bologna:
Cassa di Risparmio 104.
S. Cecilia 105.
Certosa 107.
S. Domenico 103.
S. Giacomo Magg. 105.
Giardini Margherita 107.
Leaning Towers 104.
Madonna di Galliera 107.
— di San Luca 107.
S. Martino 106.
Mercanzia 104.
S. Michele in Bosco 107.
Montagnola 107.
Monuments:
Galvani 103.
Minghetti 104.
Victor Em. II. 102.
Museo Civico 102.
Palazzo Arcivescovile 107.
— Bentivoglio 106.
— Bevilacqua 103.
— Cloetta 105.
— Comunale 102.
— Fantuzzi 105.
— Fava 107.
— Galvani 102.
— di Giustizia 104.
— Magnani-Salem 105.
— Malvezzi - Campeggi 105.
— — -Medici 105.
— Poggi 105.
— Pepoli 104.
— del Podestà 102.
— del Rè Enzio 102.
— Sampieri 104.
S. Petronio 102.
Piazza del Nettuno 102.
— Galileo 103.
— Galvani 103.
— Vitt. Emanuele 102.
Picture Gallery (Academy) 105.
S. Pietro, Cathedral 106.
Portico de' Banchi 102.
Rossini's House 105.
S. Stefano 104.
Theatres 101.
Torre Asinelli and Garisenda 104.
Bologna:
University 105.
SS. Vitale ed Agricola 105.

Bolsena 190.
S. Bonifacio 62.
Bordighera 124.
Borgo San Donnino 96.
— S. Lorenzo 192.
— Vercelli 41.
Borgoforte 61.
Borgomanero 12.
Borgotaro 97.
Borgunto 172.
Borromean Islands 15.
Boscoreale 355.
Boscotrecase 354. 355.
Botzen 50.
Bracciano 191.
Brè, Monte 7.
Brenner 50.
Brescia 38.
Brianza 9.
Brienno 22.
Brigue 9.
Brissago 13.
Brixen 50.
Brozzi 133.
Brunate 9.
Brusimpiano 18.
Brusin-Arsizio 18.
Bucine 181.
Bussana Vecchia 123.
Bussoleno 3.
Busto Arsizio 11.

Cadenabbia 21.
Cadenazzo 5. 12.
Cadeo 96.
Caere 174.
Caianello 316.
Calcio 38.
Calde 14.
Caldiero 62.
Caldine 192.
Camaldoli near Frascati 306.
— near Naples 344.
Camerlata 9. 14.
Camnago 9.
Camogli 125.
Campagna di Roma 174. 295.
Campanella, Punta di 368.
Campania 316.
Campello 188.
Campiglia 173.
Campione (Lake of Lugano) 18.
Campione (Lake of Garda) 53.
Campo (Lake of Como) 22.
— di Annibale 310.
Campoformio 68.
Cancello 316.
Cangiani 343.
Cannero 14.
Cannobio 13.
Canteroni, Colle 352.
Capaccio 377.
Capalbio 173.
Capannelle 306.
Capodimonte near Sorrento 368.
Capolago 8.
Cappuccini 346.
Capranica 191.
Capri 369. 371.
Caprile 379.
Capna 316.
Carate Lario 22.
Carimate 9.
Carlotta, Villa 21.
Carotto 367.
Carpi 61.
Carrara 127.
Casa Bianca 354.
Casalecchio di Reno 112.
Casalmaggiore 40.
Casalnuovo 316.
Casalpusterlengo 95.
Casamicciola 351.
Casarsa 68.
Casbeno 14.
Cascina 133.
Caserta 316. 192.
Cassano d'Adda 38.
Cassarate 6. 7.
Cassino 316.
Castagneto 173.
Castagnola 7. 14. 18.
Castel Bolognese 107. 191.
— Fiorentino 174.
— Gandolfo 306.
— Guelfo 96.
Castelfranco d'Emilia 98.
Castellammare Adriatico 192.
— di Stabia 366.
Castelletto di Brenzone 54.
Castellina Chianti 174.
Castello near Florence 132.
Castel Madama 314.
Castelnuovo Berardenga 181.

Castelnuovo near Peschiera 40.
Castiglione Fiorentino 182.
— del Lago 189.
— Olona 14.
— della Pescaia 173.
— in Teverina 191.
Catillo, Monte 313.
Cattaio 98.
Cava Manara 48.
— dei Tirreni 373.
Cavo, Monte 309. 310.
Cazzano 367.
Ceccano 315.
Ceceri, Mte. 172.
Cecina (Maremme) 173.
Celio, Monte 310.
Cèneri, Monte 5.
Ceprano 315.
Ceraino 52.
Ceresio, Lago 17.
Ceriale 123.
Cernobbio 22.
Certaldo 174.
Certosa di Pavia 37. 48.
— di Val d'Ema 171.
Cervara 310.
Cerveteri 174.
Cesarano 369.
Cesena 192.
Cesi 188.
Cetara 378.
Cetona, Monte 181.
Chambéry 2.
Chiana, River 182. 189.
Chianciano 181.
Chiaravalle 48.
Chiari 38.
Chiarone 173.
Chiasso 8.
Chiavari 126.
Chieri 41.
Chioggia 95.
Chiusaforte 67.
Chiusi 189. 181.
Chivasso 41.
Ciampino 305. 315.
Cima 18.
Città di Castello 188.
— della Pieve 189.
Cività Castellana 191.
— Vecchia 173.
Clitumnus, Temple of 188.
Codogno 96.
Codroipo 68.
Cogoleto 122.
Colico 19.
Colle 174.
— Salvetti 173.
Collecchio 97.
Collegno 3.
Colonno 22.
Comacina 22.
Como 8.
—, Lake of 19.
Compiobbi 181.
Conca, La 368.
Conegliano 68.
Coppola, Monte 367.
Corbezzi 112.
Corenno 20.
Corneto Tarquinia 173.
Cornigliano Ligure 122.
Corpo di Cava 373.
Cortona 182.
Crema 38.
Cremenaga 17.
Cremia 20.
Cremona 38.
Crespino 192.
Creva 17.
S. Croce, Capo 123.
Cucciago 9.
Culoz 1.
Cumae 350.
Cuneo 41.
Custozza 60.

S. Damiano 41.
Dervio 20.
Desenzano 54. 40.
Deserto (near Sorrento) 369.
Diano Marina 123.
Doccia 132.
Dog Grotto 346.
Dogna 67.
Dolo 66.
Domaso 19.
Domegliara 52.
S. Domenico di Fiesole 171.
Domodossola 10.
Dongo 20.
S. Donnino 133.
Dorio 20.
Dossobuono 60.

Elba, Island of 173.
S. Elena 98.
Ellera 182.
S. Ellero 181.
Elsa, Val d' 174.
Ema, Certosa di Val d' 171.
Emilia, the 96.
Empoli 133. 174.
Epitaffio, Punta dell' 349.
Epomeo, the 351.
Equa, Marina di 367.
Ercolano 354.
Esino, Val d' 20.
Este, Villa d' (Tivoli 314.
Enganei Monti 98.

Fabriano 192.
Faenza 191.
Faido 5.
Falconara Marittima 192.
Fano 192.
Fara Sabina 191.
Faraglioni, the 372.
Fasano 53.
Fauglia 173.
S. Felice di Scovolo 54.
Felizzano 41.
Ferentino 315.
Feriolo 15. 10.
Ferrara 99.
Ficulle 189.
Fiesole 172.
Figline 181.
Finalmarina 123.
Fiorenzuola d'Arda 96.
Fiumicino 174.

Florence 133.
Accademia di Belle Arti 154.
SS. Annunziata 156.
S. Apollonia, Cenacolo di 154.
Archæological Museum 157.
Archives 141.
Badia 161.
Battistero 149.
Bargello 159.
Biblioteca Laurenziana 152.
Bigallo 149.
Boboli Garden 170.
Buonarroti, Casa 163.
Campanile 150.
Cappella Brancacci 166.
— Medici 153.
— dei Pazzi 163.
— dei Principi 153.
Casa Campigli 167.
Cascine, the 171.
Casino di Livia 154
— Medici 154.
Cathedral 149.
— Museum 151.
Certosa di Val d'Ema 171.

Florence:
Chiostro dello Scalzo 154.
S. Croce 162.
David by Donatello 159.
— by Michael Angelo 154.
— by Verrocchio 160.
Duomo 149.
— Piazza del 149.
Egyptian Museum 157.
English Churches 136.
Etruscan Museum 157.
S. Felicità 167.
Foundling Hospital 157.
S. Francesco al Monte 170.
Galleria Antica e Moderna 154.
— degli Arazzi 158.
— Palatina 167.
— degli Uffizi 141.
S. Giovanni Battista 149.
— degli Scolopi 152.
Loggia dei Lanzi 140.
S. Lorenzo 152.
Lungarno 164.
Machiavelli's House 167.
S. Marco 153.
—, Monastery & Museo di 153.
S. Maria del Carmine 166.
— del Fiore 149.
— degli Innocenti 157.
— Maddal. de' Pazzi 158.
— Novolla 164.
Marzocco, the 140.
Medicean Chapels 153.
Mercato Nuovo 151.
Michael Angelo, works by 144. 153. 154. 159.
S. Miniato al Monte 171.
Monuments:
Cosimo I. 140.
Dante 161.
Fanti 153.
Ferdinand I. 156.
Garibaldi 164.
Giov. delle Bande Nere 152.
Florence:
Manin 164.
Vict. Emmanuel II. 151.
Mosaic Manufactory 156.
National Library 141.
— Museum 159.
Ognissanti 164.
Or S. Michele 148.
Misericordia, Oratory of the 149.
Palazzo Albizzi 161.
— Alessandri 161.
— Altoviti 161.
— dell' Antella 162.
— Antinori 163.
— Bartolini-Salimbeni 164.
— Corsi Salviati 163.
— Corsini 164.
— della Crocetta 157.
— Davanzati 151.
— Dufour-Berte 166.
— Fenzi 140.
— Gondi 159.
— Grifoni 157.
— Guadagni 166.
— Guicciardini 167.
— Larderel 163.
— Nonfinito 161.
— Panciatichi 152.
— Pandolfini 154.
— Pazzi 161.
— Pitti 167.
— del Podestà 159.
— Quaratesi 161.
— Riccardi 152.
— — Mannelli 157.
— Rucellai 164.
— Serristori 162.
— Spini 164.
— Strozzi 163.
— Strozzino 163.
— Tornabuoni 163.
— degli Uffizi 141.
— Uguccioni 140.
— Valori 161.
— Vecchio 140.
Physicians 136.
Piazza del Duomo 149.
— Santa Croce 161.
— della Signoria 140.
— Vitt. Emanuele 151.
Piazzale Michelangelo 170.
Pitti Gallery 167.
Ponte S. Trinità 166.
— Vecchio 166.
Porta Romana 171.
Florence:
Post Office 136. 141.
Railway Stations 133.
Raphael, Pictures of 145. 167. 168.
Sagrestia Nuova (S. Lorenzo) 153.
Servi di Maria 156.
Spedale degli Innocenti 157.
S. Spirito 166.
Tapestry Museum 158.
Theatres 136.
Titian, pictures of 143. 145. 168. 169.
S. Trinità 164.
Uffizi, Galleria delle 141.
Venus Medici 145.
Viale dei Colli 170.
— Machiavelli 170.
Villa Poggio Imperiale 170.
Flüelen 4.
Foggia 192.
Foligno 187. 192.
Follonica 173.
Fontana 351.
Forio 351.
Forlì 192.
Formia 315. 316.
Fossato di Vico 192.
Franzensfeste 50.
Frascati 305.
Frassinetto 182.
Frosinone 315.
Fuorigrotta 342. 346.
Furbara 174.
Furore 380.
Fusaro, Lago del 350.

Gaeta 316.
Gallarate 11. 18.
Gallese 191.
Gallinaria, Island 123.
Galloro 308.
Galluzzo 171.
Gandria 18.
Garda 54.
—, Lago di 53.
Gardone-Riviera 53.
Gargnano 53.
Gavorrano 173.
Gelsomino 171.
Gemona 67.
Generoso, Monte 8.
Geneva 2.
Gennaro, Mte. 310.
S. Gennaro 348.

Genoa 212.
Accad. delle Belle Arti 118.
Acquasola 121.
S. Ambrogio 117.
SS. Annunziata 119.
Banca di S. Giorgio 117.
Borsa 117.
Campo Santo 122.
Castellaccio 121.
Cimitero di Staglieno 122.
Darsena 116.
Dogana 116.
Doges' Palace 117.
English Churches 115.
Exchange 117.
Galleria Brignole-Sale 118. 119.
— Durazzo-Pallavicini 119.
— Mazzini 118.
S. Giovanni di Prè 116.
Harbour 116.
Lighthouse 120.
Loggia de' Banchi 117.
S. Lorenzo 117.
S. Maria Carignano 121.
— di Castello 117.
— Immacolata 121.
S. Matteo 118.
Molo Nuovo 120.
— Vecchio 116.
Monuments:
Bixio 121.
Columbus 120.
Galliera 120.
Garibaldi 118.
Mazzini 120.
Rubattino 116.
Victor Em. II. 120.
S. Nicolò 121.
Palazzo Balbi-Senarega 119.
— Bianco, or
— Brignole-Sale 119.
— della Casa 118.
— Doria 120.
— — -Tursi 118.
— Ducale 117.
— Durazzo 118.
— — Pallavicini 119.
— di S. Giorgio 116.
— Municipale 118.
— Pallavicini 118.
— — (Lod. Stef.) 118.
Genoa:
Palazzo Reale 119.
— Rosazza 120.
— Rosso 118.
— Serra 118.
— Spinola 118. 120.
— dell' Università 119.
Piazza Acquaverde 120.
— Caricamento 116.
— Cavour 117.
— Deferrari 118.
S. Pietro de' Banchi 117.
Ponte Carignano 121.
— Federico Guglielmo 116.
— Monumentale 121.
Railway Stations 109. 124.
Spianata Castelletto 121.
S. Stefano 121.
Teatro Carlo Felice 115. 118.
Via di Circonvallazione a Marc 121.
— — a Monte 121.
— Garibaldi 118.
Villetta Dinegro 120.

Genzano 309.
Gera 19.
Germanello 22.
Gerra 13.
S. Gervasio 171.
Ghiffa 14.
Gignese 16.
S. Gimignano 174.
S. Giorgio a Cremano 352.
S. Giovanni (Lake of Como) 22.
—, Isola (Lago Maggiore) 14.
— a Teduccio 352.
— (Val d'Arno) 181.
Giubiasco 5. 12.
S. Giuliano, Bagni di 132.
Giulianova 192.
Giuncano 188.
Giuncarico 173.
Gonzaga-Reggiolo 61.
Göschenen 4.
St. Gotthard Railway 3.
— Tunnel 4.
Gragnano 366.
Granaiolo 174.
Grandola 19.
Gravedona 19.
Gravellona 11.
Grondola-Gninadi 97.
Grosseto 173.
Grottaferrata 306.
— Bivio 305. 306.
Gubbio 188.

Hadrian's Villa 311.
Herculaneum 354.
S. Ilario d'Enza 97.
Imola 107. 191.
Incisa 181.
Induno 18.
Innsbruck 50.
Intelvi, Val 22.
Intra 14.
Ischia 350. 351.
Iselle 10.
Isola del Cantone 49.
Isola Bella 15.
— Madre 16.
Isoletta 315.
Ispra 12.

Labico 315.
Lacco Ameno 351.
Ladispoli 174.
Laglio 22.
Lago Maggiore 13.
Laigueglia 123.
Laterina 181.
Latium 295.
Lavagna 126.
Laveno 14. 12.
Lazise 54.
Lecco 23.
—, Lago di 23.
Leghorn 127.
Legnano 11.
Legnone, Monte 20.
Lenno 22.
Leoben 67.
Lerino 63.
Lesa 17. 10.
Levanto 126.
Levo 16.
Lezzeno 22.
Lierna 23.
Limone 53.
Limonta 23.
Livorno 127.
— Vercellese 41.
Loano 123.
Locarno 12.
Locate 48.
Lodi 95.
Lonato 40.
Lone 380.

Lonigo 62.
Loppio 52.
S. Lorenzo al Mare 123.
Loreto 192.
Lucca 132.
—, Bagni di 132.
Lucerne 3.
Lucignano 181.
Luco, Monte 188.
Lucrino 348.
Lugano 5. 18.
—, Lake of 17.
Luino 13. 10. 11.
Lunghezza 310.
Luni 127.
Lunigiana 127.

Maccagno 13.
Maccarese 174.
Maddaloni 316.
Maderno 53.
Madonna di S. Luca 107.
— del Tufo 309.
Magadino 12. 13.
Magenta 41.
Magione 182.
Magliana 174.
Magliano 191.
Magugnano 54.
Maiori 378.
Malamocco 95.
Malcesine 54.
Malghera, Fort 66.
S. Mamette 18.
Mandela 314.
Mandello 23.
Manerba, Capo di 54.
Mantua 60.
Marano 66.
Marcellina 310.
Mare Morto 349.
Maremme 173.
Marengo 49.
S. Margherita Ligure 125.
S. Maria di Capua Vetere 316.
— a Pugliano 352.
— del Rosario 373.
Marignano 95.
Marina 127.
S. Marinella 174.
Marino 306.
Marmore, Cascate delle 188.
Maroggia 8.
S. Martino della Battaglia 40.
— Buonalbergo 62.
Marzabotto 112.
Massa 127.
— Lubrense 368.
Meana 3.
Meina 17. 10.
Mele, Capo delle 123.
Melegnano 95.
Melide 8. 18.
Meloncello 107.
Melzi, Villa 21.
Melzo 38.
Menaggio 20. 18.
Mendrisio 8.
Mestre 66. 68.
Meta 367.
Mezzegra 22.
Migliarino 127.
Mignanego 49.
Mignano 316.

Milan 24.
Accademia di Belle Arti 29.
S. Ambrogio 34.
Ambrosiana 32.
Arco della Pace 34.
Arena 33.
Brera 29.
Castello Sforzesco 32.
Cathedral 27.
Cimitero 36.
Collegio dei Nobili 32.
Corso di Porta Ticinese 35.
— Venezia 36.
— Vittorio Eman. 36.
Duomo 27.
—, Piazza del 27.
S. Eustorgio 35.
Exchange 32.
Galleria Moderna 23.
— Vitt. Emanuele 28.
Giardini Pubblici 36.
S. Giorgio al Palazzo 35.
S. Gottardo 28.
Leonardo da Vinci's Last Supper 34.
Loggia degli Osii 32.
S. Lorenzo 35.
S. Maria delle Grazie 34.
S. Maurizio 34.
Monuments:
Beccaria 36.
Cavour 36.
Garibaldi 32.
Leonardo da Vinci 29.
Napoleon I. 29.
Parini 32.
Milan:
Monuments:
Vict. Emmanuel II. 27.
Museo Archeologico 32.
— Artistico 33.
— Civico 36.
— Poldi-Pezzoli 29.
S. Nazaro 35.
Observatory 29.
Ospedale Maggiore 35.
Palazzo Arcivescovile 28.
— dei Giureconsulti 32.
— di Giustizia 36.
— Marino 29.
— degli Omenoni 29.
— della Ragione 31.
— Reale 28.
— di Scienze ed Arti 29.
— del Senato 36.
Parco, Nuovo 33.
Piazza de' Mercanti 31.
— della Scala 29.
Picture Gallery of the Ambrosiana 32.
— of the Brera 29.
Raphael's Sposalizio 31.
S. Satiro 35.
Seminary, Archiepiscopal 36.
Theatres 26. 29.
Torre Stigler 33.
Villa Reale 36.

Mincio, the 54.
S. Miniato al Tedesco 133.
Miniscola, Spiaggia di 350.
Minori 378.
Miseno, Capo 350.
Modane 2.
Modena 98.
Moltrasio 22.
Moncalieri 41.
Monselice 98.
Mons Sacer 299.
Monsummano 132.
Montale 132.
Montalto 173.
Mont Cenis 2.
Monte Aperto 181.
Montebello Vicentino 62.
Monte Cassino 316.

Montecatini, Bagni di 132.
Montecchio 62. 182.
Montecelio 310.
Monte Compatri 315.
Montecorvino 376.
Montefiascone 191.
Montegrotto 98.
Montelupo 133.
Montemurlo 132.
Monte Nuovo 348.
Monte Oliveto Magg. 181.
Montepescali 173.
Montepulciano 181.
Monteriggioni 174.
Monte Rotondo 191.
Montevarchi 181.
Montignoso 127.
Montorsoli 192.
Monza 9.
Morcote 18.
Morello, Monte 132. 192.
Morengo 38.
Mori 52.
Mortara 49.
Mottarone, Monte 17.
Mugnone, the 192.
Murano 95.

Nago 52.

Naples 317.
Acqua di Serino 343.
S. Anna dei Lombardi 326.
Aquarium 323.
Archietello 344.
Baths 318.
Boats 320.
Booksellers 320.
Borsa 325.
Botanic Garden 329.
Cable Tramways 320.
Cabs 318.
Camaldoli 344.
Campo Santo 328.
Capodimonte 343.
Castel Capuano 328.
— del Carmine 325.
— Sant' Elmo 340.
— Nuovo 325.
— dell' Ovo 323.
Catacombs 339.
S. Caterina a Formello 328.
Cathedral 327.
Chemists 320.
Chiaia, the 324.
S. Chiara 327.
Naples:
Commandant's Residence 324.
Conradin's Tomb 325.
Corso Umberto Primo 325.
— Vittorio Emanuele 344.
Custom House 325.
S. Domenico Maggiore 327.
S. Elmo, Castello 340.
English Churches 321.
Exchange 325.
S. Ferdinando 324.
S. Filippo Neri 328.
S. Francesco di Paola 324.
Galleria Principe di Napoli 329.
— Umberto Primo 324.
— Vittoria 323.
S. Gennaro 327.
— dei Poveri 339.
Gesù Nuovo 327.
S. Giacomo degli Spagnuoli 325.
S. Giovanni a Carbonara 329.
Goods Agents 321.
Granili 354.
Grotta del Cane 346.
— di Posilipo 342.
— di Seiano 343.
— Vecchia 342.
Harbour 325.
S. Januarius, Chapel of 327.
Immacolatella 325.
Incoronata 325.
Largo della Carità 326.
— Monte Santo 345.
— Santa Trinità Maggiore 326.
— della Vittoria 323.
Lighthouse 325.
S. Lorenzo 328.
S. Lucia, Rione 323.
S. Maria del Carmine 325.
— di Piedigrotta 342.
S. Martino 340.
—, Porta 343.
Mergellina, the 342.
Molo Angoino 325.
Monte Oliveto 326.
— Santo 326. 340.
Monuments:
Bonghi 325.
Naples:
Monuments:
Ferdinand IV. 324.
Charles II. 326.
— III. 324.
Italia 324.
Mercadante 325.
Nicotera 323.
Poerio 326.
Victor Emanuel II. 324.
Municipio 324.
Museo Filangieri 327.
Museo Nazionale 329.
Æschines, Statue of 332.
Battle of Alexander 333.
Bronze Sculptures 333.
—, Small 335.
Coins, Collection of 338.
Cumæan Collection 339.
Dancing Faun 333.
Drunken Faun 334.
Egyptian Antiquities 332.
Farnese Flora 332.
— Gladiator 330.
— Juno 330.
— Hercules 331.
— Bull 332.
Frescoes, Ancient 334.
Gems 338.
Glass, Ancient 338.
Gold and Silver Objects 338.
Harmodius and Aristogeiton 330.
Homer 332.
Inscriptions 332.
Library 338.
Marble Sculptures 330.
Mercury 334.
Mosaics 330.
Museo Santangelo 339.
Narcissus 334.
Orestes and Electra 330.
Orpheus and Eurydice 330.
Papyri 338.
Picture Gallery 336.
Pompeian Frescoes 334.

Naples:
Museo Nazionale:
Portrait Statues and Busts 332.
Renaissance Works 337.
Sala dei Comestibili 335.
Vases, Collection of 338.
Venus of Capua 331.
Weapons, Antique 338.
Palazzo d'Angri 326.
— di Capodimonte 343.
— Cuomo 327.
— di Donn' Anna 343.
— Gravina 326.
— Maddaloni 326.
— Reale 324.
S. Paolo Maggiore 328.
Parco Margherita 340. 341.
Physicians 320.
Piazza della Borsa 325.
— Cavour 329.
— Dante 326.
— S. Ferdinando 324.
— de' Martiri 323.
— del Municipio 324.
— di Piedigrotta 342.
— del Plebiscito 324.
— Principe di Napoli 323. 342.
— Salvator Rosa 339.
S. Pietro Martire 325.
Pizzofalcone 323.
Police Office 317.
Ponte della Maddalena 352.
— della Sanità 339.
Porta Alba 326.
— Capuana 328.
— del Carmine 325.
— di Posilipo 342.
Posilipo 341.
—, Capo di 343.
Post & Telegraph Office 321.
Prefettura 324.
Protestant Cemetery 329.
Railway Station 317.
Reclusorio 329.
S. Restituta 328.
Salita del Petraio 340.
Sanità, la 339.
Sannazaro, Chiesa del 342.
Schilizzi, Mausoleum 343.
Shops 320.
Strada Belvedere 341.
— S. Carlo 324.
— di Chiaia 324.
— Chiatamone 323.
— Foria 329.
— S. Giovanni a Carbonara 329.
— dell' Infrascata 339.
— S. Lucia 323.
— Medina 325.
— di Mergellina 342.
— Nuova di Posilipo 342.
— Patrizi 341.
— di Piedigrotta 342.
— del Piliero 325.
— dei Tribunali 328.
— S. Trinità Maggiore 326.
S. Strato 342.
Street Scenes 321.
Teatro S. Carlo 324.
Theatres 321. 324.
Toledo 326.
Torretta 342.
Tourist Agents 320.
Tramways 319.
Trattorie 318.
Triumphal Arch of Alfonso I. of Aragon 325.
Via S. Biagio de' Librai 327.
— Caracciolo 323.
— del Duomo 327.
— Partenope 323.
— Roma 326.
— Salvator Rosa 339.
— Tasso 341.
Vicaria 328.
Villa Nazionale 322.
Virgil's Tomb 342. 323.
Vomero 340. 344.
Zoolog. Station 323.

Narni 188.
Nazaret 343.
Nemi 309.
—, Lago di 309.
Nera Montoro 188.
Nerone, Bagni di 349.
Nervi 125.
Nesso 22.
S. Nicola Varco 377.
—, Monte 369.
Nisida, Island 343.
Nocera de' Pagani 373.
Noli 123.
Novara 41. 12.
Novi Ligure 49.

Oggebbio 14.
Oleggio 12.
Olevano 314.
Olgiasca 20.
Olmo, Villa l' 9.
Omegna 11.
Oneglia 123.
Onno 23.
Orbetello 173.
Orciano 173.
Oria 18.
Orlando, Capo d' 367.
Orta 11.
Orte 188. 191.
Orvieto 189.
Ospedaletti 124.
Osteno 18.
Otricoli 191.
Oulx 2.
Ovolo, Monte 112.
Ozzano (Taro) 97.

Padua 63.
Pæstum 377.
Pagani 373.
Palazzuola 309.
Palestrina 315.
Palidoro 174.
Pallanza 15.
— Fondo Toce 10.
Pallavicini, Villa 122.
Palo 174.
Palombara 310.
Panicale 189.
Parma 96.
Parona 52.
Pasian Schiavonese 68.
Passariano 68.
Passignano 182.
Pavia 48.
—, Certosa di 37. 48.
Pegli 122.
Pellestrina 95.
Peri 52.
Perugia 182.
Pesaro 192.
Pescara 192.
Peschiera 54. 40.
Pescia 132.
Pesto 377.
Phlegræan Plain 345.
Piacenza 96.
Piadena 38.

Pianello 20.
Piano 367.
S. Pier d'Arena 49. 122.
Pietra, La 346.
Pietrasanta 127.
S. Pietro 18.
Pieve Monsummano 132.
Pignataro 316.
Pigne, Valle delle 369.
Pilastri 346.
Pino 12.
Piona 20.
Pisa 128.
Pisani, Monti 132. 133.
Piscina Mirabilis 349.
Pistoia 132.
Pizzoccolo, Monte 53.
Plautii, Tomb of the 311.
Pliniana, Villa 22.
Pofi 315.
Poggibonsi 174.
Poggio Mirteto 191.
Poiana di Granfion 63.
Polcevera, the 49.
Polesella 99.

Pompeii 355.
Amphitheatre 360.
Bakehouse 364.
Basilica 358.
Curia 359.
Doric Temple 359.
Eumachia, Building of 359.
Forum 358.
— Triangulare 359.
Fullonica 363.
Gladiators' Barracks 359.
House (Casa) of Adonis 363.
— degli Amorini Dorati 361.
— with the Balcony 361.
— of Castor & Pollux 363.
— del Centenario 361.
— del Citarista 360.
— of the Faun 362.
— della Fontana Grande 363.
— — — Piccola 363.
— del Labirinto 362.
— of M. Lucretius 361.
— of Meleager 363.
— of Pansa 363.
— of Sallust 364.
Pompeii:
House of Siricus 361.
— of the Surgeon 364.
— of the Tragic Poet 363.
— of the Vettii 361.
Lupanare 361.
Macellum 358.
Museum 357. 362.
Porta di Ercolano 364.
— Marina 357.
— di Nola 357.
Strada dell' Abbondanza 359.
— di Mercurio 363.
— Nolana 361. 362.
— di Sallustio 364.
— Stabiana 361.
Street of Tombs 364.
Tavern 363.
Temple of Æsculapius 360.
— of Apollo 358.
— of Fortuna 362.
— of Isis 360.
— of Jupiter 358.
— of Vespasian 359.
Theatres 359. 360.
Thermæ 362.
—, Stabian 360.
Town Wall 364.
Tribunali 359.
Via Marina 358.
Villa of Diomedes 365.

Ponale, Fall of the 53.
Pontassieve 181.
Ponte di Brenta 66.
— di Caligola 347.
— a Elsa 174.
— Galera 174.
— S. Giovanni 186.
— Lucano 311.
— della Maddalena 352.
— Mammolo 311.
— Milvio, or
— Molle 298.
— Tresa 17.
Pontebba 67.
Pontecagnano 376.
Pontecuroue 48.
Pontedera 133.
Pontelagoscuro 99.
Pontenure 96.
Ponticino 181.
Pontremoli 97.
Populonia 173.
Pordenone 68.
Porlezza 18.
Porretta 112.
Portici 354.
Porto 174.
— Ceresio 18.
— Civitanova 192.
— Clementino 173.
— d'Ischia 351.
— Maurizio 123.
— Valtravaglia 12. 14.
— Varalpombia 12.
— Venere 126.
Portofino 125.
Posilipo 341.
Positano 380.
Pozzopiano 367.
Pozzuoli 346.
Prà 122.
Pracchia 112.
Praeneste 315.
Praiano 380.
Prato 132.
Presenzano 316.
Prime Case 346.
Priora 369.
Procida, Island 351.
—, Monte di 350.
Pugliano 352.
Pyrgi 174.

Quarto 125.
Quinto 125.
S. Quirico 49.

Ranzo-Gerra 12.
Rapallo 126.
Rapolano 181.
Raudii Campi 31.
Ravello 380.
Raveuna 107.
Recco 125.
Reggio 97.
Regoledo 20.
Regresso 312.
S. Remo 123.
Resegone, Monte 23.
Resina 354.
Resiutta 67.
Revigliauo, Island 366.
Rezzato 40.
Rezzonico 20.
Rhò 41. 11.
Riardo 316.
Rignano sull'Arno 181.
Rigoli 132.
Rimini 192.
Riola 112.
Riomaggiore 126.
Ripafratta 132.
Ripoli, Mte. 312.
Riva (Lake of Garda) 52.

Riva di Palanzo 22.
— Trigoso 126.
Riviera di Levante 124.
— di Ponente 122.
— (Lake of Garda) 53.
Rivoli 52.
Rocca d'Evandro 316.
— di Papa 310.
Roccasecca 316.
Rogoredo 48. 95.

Rome 193.
Accademia de' Lincei 292.
— di S. Luca 253.
Acqua Acetosa 298.
— Felice 212.
— Paola 295.
S. Adriano 247.
S. Agnese (P. Navona) 231.
— fuori le Mura 299.
S. Agostino 232.
S. Alessio 259.
Amazon after Polycletus 290.
American Church 199. 218.
Amphitheatrum Castrense 222.
— Flavium 250.
S. Andrea delle Fratte 210.
— al Quirinale 212.
— della Valle 233.
S. Angelo, Castello 266.
—, Ponte 266.
S. Anselmo 259.
Antiquarium 260.
S. Apollinare 232.
Apollo Belvedere 288.
— Musagetes 286.
— Sauroctonos 287.
SS. Apostoli 228.
Apoxyomenos 290.
Aqua Claudia 222. 260.
— Julia 221.
— Traiana 295.
Archæolog. Institute (German) 243.
— — (French) 235.
Arco de' Pantani 253.
Arcus Argentariorum 257.
— Tiberii 245.
Area Palatina 255.
Ariadne, Sleeping 287.

Rome:
Assicurazione Generali Venezia 227.
Atrium Vestae 248.
Auditorium Appium 261.
Augustus, Arch of 247.
—, Bust of 287.
—, Mausoleum of 223.
—, Palace of 255.
—, Statue of 289.
Aventine, the 258.
Banca d'Italia 218.
Bankers 196.
Baptistery 264.
Barberini Candelabra 287.
Barcaccia, la 210.
Barracco, Museo 234.
S. Bartolomeo 236.
Basilica Æmilia 247.
— Julia 245.
— of Constantine 249.
— Ulpia 253.
Baths 197.
S. Bernardo 212.
S. Bibiana 221.
Biblioteca Vitt. Emanuele 225.
Bibulus, Monum. of 227.
Bicycles 296.
Bocca della Verità 257.
S. Bonaventura, convent 260.
Boncampagni-Ludovisi, Museo 217.
Booksellers 197.
Borgo, the 266. 268.
British Embassy 212.
Bruno, Monum. to 235.
Cabs 199.
Cæcilia Metella, Tomb of 302.
Cælius, the 261.
Cairoli, Monum. 209.
St. Calixtus, Catacombs of 301.
Camera de' Deputati 228.
Campagna di Rom 295.
Campo Vaccino 244.
— Verano 222.
Campus Martius 203.
Capitol, the 237.

Rome:
Capitoline Collection, New 240.
— Museum 238.
— Venus 239.
— Wolf 242.
Carcer Mamertinus 252.
S. Carlo a' Catinari 235.
— al Corso 223.
— alle Quattro Fontane 212.
Carlo Alberto, Statue of 212.
Carriages 199.
Casale Rotondo 303.
Casino dell' Aurora 211.
— Rospigliosi 213.
Catacombs 299. 301. 302.
S. Caterina de' Funari 236.
— di Siena 218.
Cavour, Statue of 269.
S. Cecilia in Trastevere 294.
S. Cesareo 261.
Cestius, Pyramid of 260.
Chemists 197.
Chiesa Nuova 234.
Church Festivals 200.
Circo Agonale 231.
Circus of Domitian 231.
— of Maxentius 302.
S. Clemente 263.
Clivus Capitolinus 245.
— Martis 300.
— Victoriae 254.
Cloaca Maxima 257.
Collegio di Propaganda Fide 210.
— Romano 225.
Colonnacce 253.
Colosseum 250.
Columbaria 262.
Comitium 246.
Conservatori, Pal. of the 240.
Constantine, Arch of 252.
—, Basilica of 249.
Consulates 196.
Corso Umberto Primo 223.
— Vitt. Emanuele 233.

Rome:
SS. Cosma e Damiano 249.
S. Costanza 299.
S. Crisogono 293.
S. Croce in Gernsalemme 222.
Curia Julia 247.
Dioscuri 212. 237.
Discoholus of Myron 216.
Dogana di Terra 224.
Dolabella and Silanus, Arch of 261.
SS. Domenico e Sisto 219.
Domine Quo Vadis 300.
Domitilla, Catacombs of 302.
Domus Augustiana 255.
Doryphorus after Polycletus 290.
Drusus, Arch of 262.
Dying Gaul 238.
Egeria, Grotto of 300.
Embassies 196. 210. 212.
English Churches 199.
Ethnographical & Prehistoric Museum 225.
Ficoronian Cista 225.
Fontana delle Tartarughe 236.
— di Trevi 210.
— del Tritone 211.
Fontanone di Ponte Sisto 293.
Forum of Augustus 253.
— Boarium 257.
— Iulium 253.
— of Nerva 253.
— Romanum 244.
— of Trajan 253.
S. Francesca Romana 250.
Galileo, Monum. to 209.
Galleria d'Arte Moderna 218.
— Barberini 211.
— Borghese 297.
— Colonna 227.
— Corsini 292.
— Doria-Pamphili 226.
— Nazionale 292.
— Pallavicini 213.
Rome:
Gallienus, Arch of 221.
Garibaldi, Statue of 295.
Genio, Museo del 269.
Gesù 232.
Ghetto 236.
S. Giacomo degli Spagnuoli 231.
S. Giorgio in Velabro 257.
S. Giovanni de' Fiorentini 235.
— in Fonte 264.
— in Laterano 264.
— in Oleo 262.
— e Paolo 261.
— a Porta Latina 262.
S. Giuseppe de' Falegnami 252.
Goethe's Statue 296.
Goods Agents 196.
S. Gregorio Magno 260.
Horse Tamers 212.
Hospice, Bohemian 234.
—, German 231.
Hospitals 197.
S. Ignazio 224.
Immacolata, Column 210.
Isola Tiberina 236.
S. Ivo 230.
Janiculum, the 294.
Janus Quadrifrons 257.
Jews' Quarter 236.
Juno Barberini 286.
— Ludovisi 218.
Justice, Palace of 269.
Juturna, Precincts of 248.
Keats's House 210.
Kircheriano, Museo 225.
Laocoon 288.
Lateran, the 265.
— Museum 265.
Latin Tombs 300.
Liceo Visconti 225.
Livia, House of 254.
S. Lorenzo in Damaso 233.
— in Lucina 223.
— in Miranda 249.
— fuori le Mura 221.
Rome:
S. Luigi de' Francesi 230.
Lungara, the 291.
Maltese Villa 259.
Mamiani, Monum. to 234.
S. Marcello 226.
S. Marco 227.
Marcus Aurelius, Column of 224.
— —, Statue of 237.
Marforio, the 238.
S. Maria degli Angeli 214.
— dell' Anima 231.
— Antiqua 248.
— in Aracœli 242.
— Aventina 259.
— dei Cappuccini, or
— della Concezione 211.
— in Cosmedin 258.
— in Domnica 261.
— Egiziaca 258.
— Maggiore 219.
— sopra Minerva 229.
— de' Miracoli 208.
— in Monte Santo 208.
— Nuova 302.
— della Pace 231.
— del Popolo 208.
— Rotonda (Pantheon) 229.
— del Sole 258.
— in Trastevere 293.
— in Vallicella 234.
— in Via Lata 226.
— della Vittoria 212.
Marmorata, the 259.
SS. Martina e Luca 247.
S. Martino ai Monti 222.
Meta Sudans 250.
Metastasio, Monum. to 224.
Michael Angelo: Piazza del Campidoglio 237; Christ 230; Moses 222; Palazzo Farnese (Arch.) 235; St. Peter's (Arch.) 270; Pietà 272; Vatican Frescoes 275, 276.
Miliarium Aureum 245.
Minghetti, Monum. to 233.

Rome:
Ministry of Finance 212.
— of Foreign Affairs 216.
— of Public Works 224.
— of War 212.
Moles Hadriani 268.
Mons Sacer 299.
Museum, see Capitol, Lateran, Thermæ, etc.
SS. Nereo ed Achilleo 261.
Nero's Golden House 250.
S. Nicola in Carcere 236.
Nile, Group of the 290.
Nurses 197.
Obelisks 208. 209. 210. 212. 219. 269.
Omnibuses 199.
S. Onofrio 291.
Pædagogium 257.
Palatine, the 254.
Palazzo Albani 212.
— Altieri 232.
— Barberini 211.
— Bonaparte 227.
— Borghese 228.
— Braschi 233.
— Caffarelli 237.
— della Cancelleria 233.
— Capranica 233.
— Cenci 236.
— Chigi 224.
— Colonna 227.
— dei Conservatori 240.
— della Consulta 213.
— Corsini 292.
— Doria 226.
— Farnese 235.
— Farnesina 233.
— Field-Braccaccio 222.
— Galitzin 228.
— Girand-Torlonia 269.
— Grazioli 232.
— Hüffer 218.
— Laterano 265.
— Linotte 233.
— Madama 230.
— Margherita 211.
— Marignoli 224.
Rome:
Palazzo Massimi alle Colonne 233.
— Mattei 236.
— Odescalchi 226.
— Pamphili-Doria 231.
— Regio del Quirinale 212.
— Ricciardi 269.
— Rospigliosi 213.
— Rnspoli 223.
— Salviati 226. 291.
— Sciarra-Colonna 224.
— del Senatore 237.
— Sforza-Cesarini 234.
— Sora 234.
— Spada alla Regola 235.
— di Spagna 210.
— Torlonia 269.
— Vaticano 273.
— Venezia 227.
— Verospi 224.
— Vidoni 233.
Pantheon 228.
S. Paolo fuori le Mura 303.
Parioli, Monti 298.
Pasquino 233.
Passeggiata Margherita 291. 295.
Patriarchal Churches 205.
St. Paul (American Church) 218.
St. Peter, Church of 269.
Phocas, Column of 246.
Photographs 197.
Physicians 197.
Piazza d'Aracœli 237.
— Barberini 211.
— Bocca della Verità 257.
— Ben. Cairoli 235.
— del Campidoglio 237.
— Campo di Fiore 235.
— della Cancelleria 233.
— Capranica 228.
— dei Cinquecento 213.
— Colonna 224.
— dell'Esquilino 219.
— S. Eustachio 230.
Rome:
Piazza Farnese 235.
— del Gesù 232.
— d'Italia 293.
— S. Maria Maggiore 219.
— Mattei 235.
— della Minerva 229.
— Montanara 236.
— Monte Citorio 228.
— della Navicella 261.
— Navona 231.
— S. Pantaleo 233.
— Pia 269.
— di Pietra 224.
— di S. Pietro 269.
— del Popolo 208.
— del Quirinale 212.
— della Rotonda 228.
— Rusticucci 269.
— di S. Silvestro 224.
— di Spagna 210.
— Tartaruga 236.
— delle Terme 213.
— di Trevi 210.
— della Trinità 210.
— della Valle 233.
— Venezia 227.
— Vittorio Emanuele 221.
S. Pietro in Carcere 252.
— in Montorio 294.
— in Vaticano 269.
— in Vincoli 222.
Pincio, the 209.
Police Office 196.
Pons Ælius 266.
— Æmilius 258.
— Cestius 236.
— Milvius 298.
Ponte S. Angelo 266.
— Fabricio 236.
— Garibaldi 235. 293.
— Milvio, or
— Molle 298.
— Nomentano 299.
— Palatino 258.
— de' Quattro Capi 236.
— Rotto 258.
— Sisto 293.
— Umberto 228.
Porta Appia 263.
— Capena 261.
— Furba 305.
— S. Giovanni 268. 299.
— S. Lorenzo 221.
— Maggiore 222.

Rome:
Porta Magica 221.
— Ostiensis 260.
— S. Pancrazio 304.
— S. Paolo 260. 303.
— Pia 299.
— del Popolo 208. 296.
— Salaria 298.
— S. Sebastiano 263.
— Settimiana 293.
— S. Spirito 291.
Porticus of Octavia 236.
— of Pompey 235.
— of the Twelve Gods 244.
Post Office 196. 224.
Prænestе, Treasnre of 225.
S. Prassede 220.
Prati di Castello 269.
S. Prisca 259.
Propaganda 210.
Protestant Cemetery 260.
Protomoteca 241.
S. Pudenziana 219.
Quattro Fontane 212.
Quirinal, the 212.
Rag Fair 234.
Railway Stations 193. 213.
Raphael: Bible of R. 282; Chigi Chapel in S. M. del Popolo 208; Farnesina, Frescoes 291; Fornarina 211; Galatea 292; Entombment 297; Coronation of the Virgin 283; Logge of the Vatican 282; Madonna di Foligno 283; St. Peter's (Arch.) 270; Sibyls 231; Stanze of the Vatican 277; Tapestry 282; Transfiguration 283.
Raphael's Tomb 229.
Regia 248.
Rienzi, Casa di 258.
—, Statue of 237.
Roma Quadrata 254. 257.
— Vecchia 302.
Romulus, Tomb of 246.
Rostra, the 245.
Rotonda, the 229.
Rome:
Round Temple 258.
S. Saba 259.
S. Sabina 259.
Sacra Via 245.
Satyr of Praxiteles 238.
Savings Bank 224.
Scala Santa 265.
— di Spagna 210.
Scipios, Tomb of the 262. 288.
S. Sebastiano 302.
Servian Wall 205. 218.
Seven Churches of Rome 205.
Severus, Arch of Sept. 246.
—, Palace of 256.
Shops 197.
S. Silvestro in Capite 224.
Slaughter-house 259.
Sophocles, Statue of 266.
Spedalieri, mon. of 233.
S. Spirito, Osped. di 269.
Stadium of Domitian 231.
— of Septimius Severus 256.
S. Stefano Rotondo 261.
Strada Militare 302.
S. Susanna 212.
Synagogue 236.
Tabularium 243.
Tarpeian Rock 243.
Tasso Museum 291.
Telegraph Office 196. 224.
Temple of Augustus 248.
— of Cæsar 247.
— of Castor and Pollux 247.
— of Concordia 245.
— of Deus Rediculus 300.
— of Faustina 249.
— of Jupiter Capitolinus 203.
— of Jupiter Victor 256.
— of the Magna Mater 255.
— of Mars Ultor 253.
— of Minerva Medica 222.
Rome:
Temple of Saturn 245.
— of Venus and Roma 250.
— of Vespasian 245.
— of Vesta 248.
S. Teodoro 257.
Terme, Museo Nazionale delle 214.
Testaccio, Monte 259
Theatres 199. 219.
— of Marcellus 236.
— of Pompey 235.
Thermæ (Terme) of Agrippa 230.
— of Caracalla (Antoninianæ) 261.
— of Diocletian 213.
— of Trajan 252.
Thorn Extractor (Capitol) 241.
Thorvaldsen, Statue of 211.
Tiberius, Arch of 245.
—, Palace of 254.
Titus, Arch of 250.
Torre degli Anguillara 293.
— delle Milizie or di Nerone 218.
— Pignattara 307.
Tourist Agencies 193.
Trajan's Column 254.
Tramways 197.
Trastevere 293.
Tre Fontane, Abbadia delle 304.
Triclinium of Leo III. 265.
SS. Trinità de' Monti 210.
Trofei di Mario 221. 237.
Umbilicus Urbis Romæ 245.
University 230.
S. Urbano 300.
Ustrinum 303.
Vatican Palace 273.
Antiquities 284.
Appartamento Borgia 281.
Belvedere, the 273. 284.
Braccio Nuovo 289.
Cappella di Niccolò V. 281.
— Paolina 277.
— Sistina 274.
Cortile del Belvedere 288.

Rome:
Vatican:
Gabinetto delle Maschere 287.
Galleria degli Arazzi 282.
— dei Candelabri 285.
— Lapidaria 289.
— delle Statue 287.
Hall of the Busts 287.
Library 290.
Museo Chiaramonti 289.
— Etrusco Gregoriano 285.
— Pio Clementino 284.
Museum, Egyptian 284.
— of Christian Antiquities 290.
Pauline Chapel 277.
Picture Gallery 283.
Portone di Bronzo 274.
Raphael's Stanze 277-281.
— Logge 281.
— Tapestry 282.
Sala degli Animali 287.
— della Biga 284.
— dei Busti 287.
— a Croce Greca 284.
— Ducale 277.
— dell' Immacolata 277.
— dello Muse 286.
— Regia 274.
— Rotonda 286.
Scala Regia 274.
Sistino Chapel 274.
Stanze, Raphael's 277-281.
Torre Borgia 282.
Vases, Collection of 285.
Velabrum 257.
Velia, the 249.
Vestal Palace 248.
Via Agostino Depretis 218. 219.
— Alessandrina 253.
— Appia 300. 261.
— Appia Nuova 300.
— Aracœli 227.
— del Babuino 210.
Rome:
Via Bocca della Verità 236.
— Bonella 253.
— del Campidoglio 243.
— Carlo Alberto 221.
— Cassia 298.
— Cavour 222.
— Condotti 210. 223.
— dei Coronari 232.
— della Croce Bianca 253.
— della Dataria 212.
— Due Macelli 210.
— Flaminia 298.
— Fontanella di Borghese 223. 228.
— Garibaldi 293.
— del Governo Vecchio 232.
— S. Gregorio 260.
— Latina 261. 300.
— della Lungaretta 293.
— Lungarina 293.
— di Marforio 227.
— della Marmorata 259.
— Merulana 221.
— Nazionalo 218.
— Nomentana 299.
— del Plebiscito 232.
— di Porta S. Sebastiano 261.
— di Propaganda 210.
— Quattro Fontane 211.
— del Quirinale 212.
— Sacra 245.
— della Salara 258.
— Sistina 211.
— S. Teodora 257.
— di Torre Argentina 235.
— del Tritone 210. 224.
— Triumphalis 252.
— Veneto 211.
— Venti Settembre 212.
Viale dei Parioli 298.
Vicolo delle Cavo 300.
Victor Emanuel's II. Monument 227.
— — Equestrian Statue 209.
Victor Hugo's Statue 296.
Vicus Tuscus 257.
Rome:
Villa Albani 299.
— Aldobrandini 218. 305.
— Borghese 296.
— Celimontana 261.
— Doria Pamphili 304.
— Farnesina 291.
— Lante 295.
— Ludovisi 211.
— Madama 298.
— Mattei 261.
— Medici 209.
— Mills 256.
— di Papa Giulio 298.
— Torlonia 299. 305.
— Umberto Primo 296.
S. Vitale 218.
S. Vito 221.
Waldensian Church 219.
War Office 212.
Zeus of Otricoli 286.

Ronciglione 191.
Roneo 49.
Rosignano - Castellina 173.
Rovato 38.
Rovereto 51.
Rovigo 98.
Rubicon, the 192.
Rubiera 97.
Ruta 125.

Sabine Hills 310.
Sacile 68.
Sala 22.
Salerno 376.
—, Bay of 374.
Salò 54.
Salone 310.
Saltino 181.
Saluggia 41.
Salvatichi, Monte de' 350.
S. Salvatore, Monte 7.
Samoggia 98.
Sampierdarena 122.
San Remo 123.
Santhià 41.
Sarca, the 52.
Saronno 14.
Sartirana 49.
Sarzana 127. 97.
Sassi 47.
Sassina, Val 20.
Sasso 112.

Savignano 112.
Savona 122.
Saxa Rubra 298.
Scafati 373.
Scutolo, Puuta di 367.
Segni 315.
Seiano 367.
Semmeriug 66.
— Railway 66.
Senigallia 192.
Serapeum 348.
Serbelloni, Villa 21.
Seregno 9.
Serravalle (Scrivia) 49.
— in Tuscany 132.
Sesto Calende 10. 12.
— Fiorentino 132.
Sestri Levante 126.
— Ponente 122.
Settecamini 311.
Settimo Torinese 41.
S. Severa 174.
Sgurgola 315.

Siena 174.
Accademia di Belle Arti 179.
S. Agostino 178.
S. Barbara, Fort 180.
S. Bernardino, Oratorio 179.
Biblioteca Comunalo 179.
Cathedral 177.
— Library 178.
— Museum 178.
St. Catharine, House of 179.
S. Domenico 180.
Fontebranda 180.
Fonte Gaia 176.
Fontegiusta, Chiesa 180.
Fonte Ovile 180.
S. Francesco 179.
S. Giovanni 176.
Lizza, the 180.
Loggia del Papa 179.
— di Mercanzia 176.
Mangia, Torre del 176.
S. Maria del Carmine 179.
— delle Nevi 175.
— delle Scala 178.
Opera del Duomo 178.
Osservanza, Convent 180.
Palazzo Arcivescovile 177.
— Buonsignori 178.
Siena:
Palazzo del Capitano 198.
— del Magnifico 176.
— Piccolomini 179.
— Pollini 179.
— Pubblico 176.
— Reale 178.
— Salimbeni 175.
— Sansedoni 176.
— Spannocchi 175.
— Tolomei 175.
Piazza del Campo, or Vitt. Emanuele 176.
Porta Camollia 180.
— S. Lorenzo 180.
— Ovile 180.
S. Sebastiano 179.
University 179.
Via Cavour 175.

Signa 133.
Simplon Railway 9.
— Tunnel 10.
Sinalunga 181.
Sinigaglia, see Senigallia.
Sirmione 54.
Soave 62.
Solaro, Monte 379.
Solero 41.
Solfatara, the 347.
Soliera 61.
Somma, Monte 353.
Soracte, Mt. 191.
Sori 125.
Sorrento 367.
—, Capo di 368.
—, Piano di 367.
—, Tore di 369.
Sparanise 316.
Spello 187.
Spezia 126.
Spoleto 188.
Spresiano 68.
Stabiae 366.
Staggia 174.
Staugbella 98.
S. Stefano di Magra 97.
Sterzing 50.
Stimigliano 191.
Stradella 48.
S. Strato 342.
Stresa 16. 10.
Sturla 125.
Subiaco 314.
Subveni Homini 346.
Suna 15.
Superga, the 47.
Susegana 68.
Suzzara 61.
Taggia 123.
Talamone 173.
Tarquinii 173.
Tarvis 67.
Tavazzano 95.
Taverne 6.
Teano 316.
Termoli 192.
Terni 188.
Terontola 182. 189.
Terracina 315.
Tiber, the 191. 202. etc.
Ticino, the 10. 13. 41.
Tignale 53.
Tivoli 312.
Tolfa, la 173.
Tora-Presenzano 316
Torbole 54.
Torcello 95.
Torino, see Turin.
Torno 22.
Torre Annunziata 354.
— Berretti 49.
— Gaveta 350.
— del Greco 354.
— del Lago 127.
— Pignattara 307.
Torri 54.
Torriggia 22.
Torrita 181.
Tortona 48.
Toscolano 53.
Tragara, Punta 372.
Trasimeno, Lago 182.
Trecate 41.
Tre Fontane, Abbadia delle 304.
Tre Fratelli 367.
Tremezzo 21.
Tremosine 53.
Trent 51.
Trevi 188.
Treviglio 38.
Treviso 68.
Trient 51.
Trinità della Cava, La 373.
Trofarello 41.
Tuoro 182.

Turin 42.
Accademia d. Scienze 44.
Armeria Reale 45.
Botan. Garden 47.
Cappuccini, Monte dei 47.
Castello Medioevale 47.
Cathedral 46.

Turin:
Galleria dell'Industria subalpina 45.
Giardino della Cittadella 46.
— Nazionale 43.
— Pubblico 47.
— Reale 45.
Monuments:
Amadeo, Duke of Aosta 47.
Amadeus VI. 46.
Cavour 47.
Charles Albert 45.
Eman. Philib. 43.
Ferdinand, Duke of Genoa 46.
Gioberti 45.
Massimo d'Azeglio 43.
Mont-Cenis Tunnel 46.
Pietro Micca 46.
Sardinian Army 45.
Victor Em. II. 43.
Mole Antonelliana 46.
Museo delle Antichità 44.
— Civico 46.
— Lapidario 46.
Palazzo dell' Accad. delle Scienze 44.
— Carignano 45.
— di Città 46.
— Madama 45.
— Reale 45.
— delle Torri 46.
Parco del Valentino 47.
Piazza Carignano 45.
— S. Carlo 43.
— Carlo Em. II. 47.
— Carlo Felice 43.
— Castello 45.
Picture Gallery 44.
Polytechnic School 47.
Porta Palatina 46.
Prefettura 45.
SS. Sudario, Cappella del 46.
Superga 47.
University 46.
Valentino, il 47.

Tusculum 306.

Udine 67.
Urbino 192.
Urio 22.

Vada 173.
Vado 123.
Vaglia 192.
Vairano 316.
Valenza 49.
Valle di Pompei 355. 375.
Vallombrosa 181.
Valmadonna 49.
Valmontone 315.
Varazze 122.
Varenna 20.
Varese 18. 14.
Vassena 23.
Velino, the 188.
Velletri 315.
Venda, Monte 98.
Venegono Superiore 14.

Venice 68.
Academy 81.
S. Antonio 80.
Archæolog. Museum 78.
Archives 91.
Arsenal 80.
Banca d'Italia 86.
Baths 70.
S. Biagio 79.
Bridge of Sighs 79.
Cà Doro 87.
— del Duca 85.
Campanile di S. Marco 75.
Campo S. Bartolomeo 89.
— della Carità 81.
— S. Polo 90.
— S. Samuele 85.
— S. Tomà 90.
Canal Grande 84.
Carceri 79.
Carmini, i 91.
Casa Correr 89.
S. Caterina 94.
Cimitero 95.
Clock Tower 75.
Corte del Remer 87.
Dogana di Maro 84.
Doges, Palace of the 76.
English Churches 71.
Erberia 86. 89.
S. Eustachio 87.
Fabbriche Vecchie and Nuove 87.
Fish Market 87.
Fondaco de' Tedeschi 87.
— de' Turchi 87.
Frari 90.

Venice:
Galleria d'Arte Moderna 87.
S. Geremia 88.
Gesuati 81.
Gesuiti 93.
Ghetto Vecchio 88.
S. Giacomo di Rialto 89.
Giardini Pubblici 79.
S. Giorgio Maggiore 80.
— degli Schiavoni 80.
S. Giovanni in Bragora 80.
— Crisostomo 89.
— Elemosinario 90.
— e Paolo 92.
Giudecca 81.
Glass Industry 95.
Gondolas 69.
Lagoons 72.
Libreria Vecchia 76.
Lido 94. 72.
Madonna dell' Orto 94.
S. Marco 75.
S. Maria Formosa 92.
— dei Frari 90.
— del Giglio 84.
— dei Miracoli 93.
— della Pietà 79.
— della Salute 84.
— Zobenigo 81.
St. Mark, Piazza of 74.
S. Martino 80.
Merceria 89.
S. Michele 95.
Mint 76.
Monte di Pietà 87.
Monuments:
Colleoni 92.
Garibaldi 79.
Goldoni 89.
Victor Emmanuel II. 79.
Municipio 86.
Museo Civico 88.
Palazzo dell' Ambasciatore 85.
— Balbi 85.
— Barbarigo della Terrazza 86.
— Barbaro 85.
— Beruardo 86.
— de' Camerlenghi 87.
— Cappello-Layard 86.
— Cavalli 85. 86.
— Contarini-Fasan 84.

Venice:
Palazzo Contarini delle Figure 85.
— — degli Scrigni 85.
— Corner della Cà Grande 85.
— Corner della Regina 87.
— — Spinelli 86.
— Costanza 86.
— Curtis 85.
— Da Mula 85.
— Dandolo 86.
— Donà dalle Rose 87.
— Dubois-Bianchini 86.
— Ducale 76.
— Emo-Treves 84.
— dell' Esposizione Artistica 79.
— Farsetti 86.
— Ferro 84.
— Fini 84.
— Fontana 87.
— Foscari 85.
— Franchetti 85.
— Garzoni 86.
— Giustiniani 84. 85.
— — -Lolin 85.
— Grassi 85.
— Grimani 85. 86.
— — Giustiniani 86.
— — della Vida 87.
— Labia 88.
— Loredau 85. 86.
— Malipiero 85. 92.
— Manin 86.
— Manzoni-Angaran 85.
— — Michiel dalle Colonne 87.
— Mocenigo 85.
— Moro-Lin 85.
— Morosini-Rombo 85.
— Papadópoli 86.
— Pascolato 85.
— Patriarcale 92.
— Pesaro 87.
— Pisani a S. Polo 86.
— Reale 74.
— Rezzonico 85.
— Sina 85.
— Tiepolo 84. 86.
— Tiepolo-Valier 85.
— Treves 84.
— Trevisani 92.
— Tron 87.
— Vendramin-Calergi 87.

Venice:
S. Pantaleone 91.
Pescheria 87.
Physicians 71.
Piazzetta 76.
— dei Leoni 92.
S. Pietro di Castello 80.
Piombi, the 79.
S. Polo 90.
Ponte di Ferro 81. 85.
— della Paglia 79.
— di Rialto 86. 89.
— dei Sospiri 79.
— alla Stazione 84. 88.
Post Office 71. 87.
Pozzi, the 79.
Prigioni, the 79.
Procuratie Nuove 74.
— Vecchie 74.
Railway Station 68.
Redentore 81.
Riva degli Schiavoni 79.
S. Rocco 91.
Salizzada S. Moisè 81.
S. Salvatore 89.
Scalzi, gli 88.
Scuola dei Calegheri 90.
— di S. Marco 93.
— di S. Rocco 91.
S. Sebastiano 91.
Shops 71.
S. Simeone Piccolo 88.
S. Staè 87. 88.
Steamers 70.
S. Stefano 81.
Theatres 71.
S. Tomà 90.
Torre dell' Orologio 75.
S. Vitale 85.
S. Zaccaria 92.
Zecca 76.

Ventimiglia 124.
Venzone 67.
Vercelli 41.

Verona 54.
Amphitheatre 58.
S. Anastasia 57.
SS. Apostoli 57.
Arco de' Leoni 59.
Arena 58.
S. Bernardino 58.
Casa Mazzanti 56.
— dei Mercanti 56.
Castel Vecchio 57.
Castello S. Pietro 59.

Verona:
Cathedral 57.
Corso Cavour 57.
— Vitt. Em. 58.
S. Eufemia 57.
S. Fermo Maggiore 59.
S. Giorgio in Braida 57.
Giusti, Giardino 59.
Guardia Vecchia 58.
Juliet's Tomb 58.
Loggia, la 56.
S. Lorenzo 57.
S. Maria Antica 56.
— in Organo 59.
Monuments:
Aleardi 57.
Dante 56.
Sanmicheli 58.
Scaliger 56.
Victor Em. II. 58.
Municipio 58.
Museo Civico 59.
— Maffeiano 58.
Palazzo Bevilacqua 57.
— Canossa 57.
— del Consiglio 56.
— Malfatti 58.
— Medici 57.
— Pompei 59.
— Ponzoni 57.
— Portalupi 57.
— della Ragione 56.
Piazza Brà 58.
— Erbe 56.
— dei Signori 56.
— Vitt. Em. 58.
Pinacoteca 59.
Ponto delle Navi 59.
Porta de' Borsari 57.
— Nuova 58.
— del Palio 58.
Prefettura 56.
Roman Theatre 59.
Scaliger Tombs 56.
Torre Civica 56.
Tribuna 56.
Tribunale 56.
S. Zeno Maggiore 58.

Vervece 391.
Vesuvius, Mt. 352.
Vettica 380.
Vetulonia 173.
Vezzano Ligure 126.
Via Æmilia 96. 191.
— Appia 300.
— Aurelia 173.
— Cassia 298.

Via Latina 300.
— Salaria 191.
— Tiburtina 311.
Viareggio 127.
Vicenza 62.
Vico Equense 367.
Vicovaro 314.
Vietri 373. 378.
Vigevano 48.
S. Vigilio, Cape 54.
Villach 67.
Villafranca d'Asti 41.
— di Verona 60.
Villamaggioro 48.
Villanova d'Asti 41.
— near Modena 61.
Villazzano 368.
S. Vincenzo 173.
Viterbo 191.
S. Vito 352.
Voghera 48.
Vogogna 10.
Volsinii 190.
Volterra 173.
Voltri 122.
Volturno, the 316.

Zagarolo 315.
Zoagli 126.

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CARTA FERROVIARIA
D'ITALIA
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0 50 100 150 200
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46 Teramo
47 Chieti
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